MUSICAL COURIER

Weekly Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, APRIL 3, 1937

Price 20 Cents

Photo by Wide World Studio

JOHN BROWNLEE

Leading Baritone of Covent Garden, London, and the Grand Opera, Paris, Made His Debut Recently in Rigoletto at the Metropolitan Opera House

FEODOR CHALIAPIN and IVOR NEWTON
rehearsing for the Russian basso's recent recital at the Royal Opera House, Covent Garden, London, for which Mr. Newton was accompanist. The recital benefited the National Council of Social Service. (Photo © Express Photos, Ltd.)

ELISABETH SCHUMANN (fourth from the left) with friends in California. Also in the group are Winfield Sheehan, Maria Jeritza and Gaetano Merola.

MARIA SILVEIRA,
lyric soprano, at her dressing table making up for the role of Susanna in The Marriage of Figaro which she sang with the Cincinnati Symphony Orchestra on February 19 and 20 in Cincinnati. (Photo by Phil Reep.)

TWO POSES OF ARTHUR MAHONEY and THALIA MARA,
who appear in a dance recital on April 10 at the Juilliard School of Music, New York. (Photos by Ulan.)

A PARTY AT THE NEW YORK HOME OF QUEENA MARIO.
Miss Mario, in street clothes, is seated in the center. Attending the party were Vivian Bauer, Beth Blossom, Natalie Bodanya, Ethel Bornt, Marie Budde, Lillian Clark, Nadine Conner, Agnes Davis, Dorothy Dickerson, Marie Edelle, Edwina Eustis, Ruth Gordon, Marian Graham, Henrietta Horle, Anna Jacoby, Angela Krimsky, Sarah Lewis, Helen Marshall, Evangeline Merritt, Wilma Mirelle, Lucy Monroe, Jane Morrison, Marie Mutch, Trusiana Marinelli, Mary MacDougall, Mildred Rose, Dorothy Sarnoff, Ellenore Smith, Mary Lou Stockard, Jane Stumm, Emmy Thompson, Alpha Van Valkenburgh, Longina Weglarz and Corinne Wolersen. (Photo © International News Photos.)

MIRIAM MARMEIN
will give a program of her original Drama-Dances at the Barbizon Plaza, New York, April 4.

SHURA CHERKASSKY,
pianist, in Warsaw, where he recently gave a concert. His current schedule has included appearances in Paris, London, Manchester, Ruthin (Wales), Stockholm (orchestral engagement) and Riga (with orchestra and recital). Mr. Cherkassky will spend all of the coming season offering recitals in Europe.

PAUL ALTHOUSE and KLAIRE SHOUP,
his fiancee, lunching in Schrafft's Pioneer Room in New York. Mr. Althouse sang Siegfried in the performance of Götterdämmerung at the Metropolitan Opera House on March 20. Mrs. Shoup is a young business woman, whose title is treasurer of the Autograph Register Company of Hoboken and Montreal. (Photo by Newspictures.)

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-3634

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

RUTH BRADLEY
PIANO INSTRUCTION
ACCOMPANIST and COACH
817 Steinway Hall, N. Y. C. Tel. CIrcle 7-2916

JOHN CAMPON
TEACHER OF VOICE
NO VOICE ACCEPTED unless definite vocal progress can be assured. Pamphlet sent on request.
156 W. 72nd St., New York. SUsquehanna 7-0197

MME. ANITA RIO
SINGING TEACHER WHO SINGS
860 West 22nd Street, New York
Phone: CHelsea 3-6911

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroff
61 E. 86th St., New York Tel. SAcramento 2-5828

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 8939

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
817-18 (new studio) Carnegie Hall, N. Y.
Appointment by Telephone—CIrcle 7-1472

EMMA A. DAMBMANN
Voice Specialist in Tone Production, Bel Canto Method.
London Terrace, 430 W. 24th St., N. Y. City
Tel. CHelsea 3-1443

PHILIP MITTELL
TEACHER OF MANY WELL KNOWN VIOLINISTS
EDITOR, MITTELL'S VIOLIN CLASSICS
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

MILLO PICCO
MASTER OF SINGING
Baritone Metropolitan Opera Co.
Hotel Dauphin, Broadway at 67th St., New York
Phone: TRafalgar 7-2200

LEO BRAUN
VOICE—REPERTOIRE
TEACHER OF
many famous Opera and Radio Stars
OPERATIC ENSEMBLE CLASSES
Metropolitan Opera House Bldg. (Studio 64), N. Y.

RONALD MURAT
COMPOSER—VIOLINIST
of Juilliard School Faculty
601 Cathedral Parkway, N. Y. Tel. CA. 6-8852
Summer Studio at Haddam, Conn.

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th Street, New York
Telephone: ENdicott 2-9527

VLADIMIR GRAFFMAN
VIOLINIST AND TEACHER
226 West 97th Street
New York, N. Y.

ELLMER ZOLLER
COACH—ACCOMPANIST
162 West 56th Street, New York City
Telephone CIrcle 6-2654

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 58th St., New York City
Telephone BRyant 9-1927

JEAN SKROBISCH
OPERATIC AND CONCERT TENOR
(Formerly Covent Garden)
Complete Training for Successful Career
Steinway Hall, 113 W. 57th St. Tel. COL 5-1418

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
205 West 57th St., New York
CIrcle 7-1788

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

PAUL YARTIN
Harmony — Counterpoint — Composition
45 West 94th Street, New York
RIverside 9-9626

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress,
Alice in Wonderland,
New England Symphony, etc.

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 321 West 74th Street
Tel.: SUsquehanna 7-5702

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-3634

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-8626
Also Classes for Children

LOUISE GERARD-THIERS
TEACHER OF SINGING
Concerted Operatic Interpretation
Final Opera Evening May 1
805 Carnegie Hall, N. Y. Phone CIr. 7-3515

CARL M. ROEDER
TEACHER OF PIANO
Member of Faculty Juilliard School of Music.
Summer Course Barrington School,
Great Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

LOUIS BACHNER
VOICE—Teacher of
Sigrid Onegin, Heinrich Schlusnus, Ria Ginster
Hotel Ansonia, New York SUsquehanna 7-3300

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 87th St., N. Y.
Phone: LExington 2-5274

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

CLAUDE GONVIERRE
TEACHER OF PIANO
COURSES AT HUNTER COLLEGE
1225 Park Avenue, New York
SAcramento 2-5714

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
COACHING IN RECITAL—ORATORIO—OPERA
RADIO—REPERTOIRES
171 West 71st St., New York SU. 7-1514

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

Accredited Musical Courier Correspondents *

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1307.

AUSTRALIA
Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 108, rue Garibaldi.

CANADA
Edmonton: Frederick Fraser, 9819-106 St.
Montreal: J. Henri Goyer, Room 403, 107 Craig St., W.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 294 St. George St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Huberto de Blanck, Avenida Simon Bolivar 77-79.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Seboradska 8, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Wilner, 113, rue Kasr el Aini.

ESTHONIA
Tallinn: Riho Päts, Rava 30-4.

FINLAND
Helsingfors: Ilja Busch, Norra Hesperiag 13-A-4.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Heinrich Franke, Suarez str. 41, Charlottenburg-5-Berlin.
Cologne: Adolf Spies, 569 Neusserstr.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Alte Rabenstrasse 34, Hamburg 13.
Leipsic: Clarence Eberhardt, Jr., Wilhelmstrasse 40, II.
Munich: Paul Ehlers, Johannstr. 72, Solln bei Munich.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 14, Langham Place, W. 1.
Manchester and Liverpool: Norman Mosscroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighis.

HOLLAND
Amsterdam: Max Tak, 22 Vijselstraat.
The Hague: Henry de Groot, 350 Fahrenheitstr.

HUNGARY
Budapest: Alexander Jemnitz, V1, Bulyovszky Ucca 21.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Dorothy Nevile Lees, 24, via Fontelo.
Milan: Mary Tibaldi Chiesa, Via Petrarca 18.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carleton Millan, Avenida Veracruz Num. 69.

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

POLAND
Warsaw: Karol Stromenger, Wilna 5, m. 9.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.1.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Bengt Pleijel, Georgatan 8.

SWITZERLAND
Geneva: Georges Ferrot, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Spitzgeustrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2030 Highland Ave.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Alfred Frankenstein, San Francisco Chronicle.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Miss Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: Gertrude Effenbach, 1510 19th St., N. W.

GEORGIA
Atlanta: Mabelle S. Wall, 343 Peachtree St.

INDIANA
Indianapolis: Herschell C. Gregory, 404 N. West St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Moses Smith, 26 Museum Road.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 324 E. Maumee St., Adrian.
Detroit: Mary Endicott Manning, 5330 John R. St.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Carl B. Costello, The Duluth Herald, 424 West First St.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 203 North Moffet.
Kansas City: Mrs. Paul C. Barbee, 3924 McGee St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: W. T. Rockhill, c/o W. H. Young, Inc., 325 Calhoun St.

NEW YORK
Buffalo: Louise H. Marvin, 394 Elmwood Ave.
Rochester: David E. Kessler, Rochester Journal.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Maria Dickoré, 3348 Burnet Ave.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Warner Theatre.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1109 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 3616 Noble Avenue.

WASHINGTON
Seattle: John Hopper, 5646 Brooklyn Ave.

WISCONSIN
Madison: William L. Doudna, The State Journal.
Milwaukee: Justin McCarthy, 3302 N. McKinley Blvd.

*See first editorial page for list of other representatives.

VOL. CXV—No. 14
WHOLE NO. 2932

Published weekly October to May inclusive, monthly June, July, August and September by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 2, 1883, at the Post Office at New York, N. Y., under the Act of March 2, 1879. Price 20 cents. Yearly Subscriptions $3.00—Europe $4.50—Canada $4.00.

FIFTY-EIGHTH YEAR

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

WINSLOW **CHENEY**
CONCERT ORGANIST
Teaching Studio 10 W. 58 St., Pla 3-5434 Mgt. Bernard R. Laberge 2 W. 46 St., N.Y.C.

DE YOUNG STUDIOS
RICHARD DE YOUNG—Voice
GRACE JARNAGIN GROVE—Diction, Interpretation
731 N. Michigan Ave., Chicago, Ill. Delaware 2338

ISABEL FRENCH
SOPRANO
TEACHER OF SINGING
22 Embankment Road, Boston, Mass.

EDWIN McARTHUR
COACH—ACCOMPANIST
350 West 57th St., New York Circle 7-2178

ETHEL GLENN HIER
COMPOSER-PIANIST-TEACHER
Ensemble Classes
205 W. 57th St., New York Circle 7-5175

VLADIMIR **PADWA**
Pianist—Accompanist—Teacher
Accompanist for MISCHA ELMAN
Apt. 6A, 246 W. 72nd St., N. Y. C. Tel. Sus 7-6804

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
835 Orchestra Hall Bldg. Chicago, Ill.

AMANDA MacDONALD
ACCOMPANIST-COACH
Consultation Mon., Wed., Sat. afternoons
904 Auditorium Bldg., Chicago, Ill. Midway 1116

MILTON KAYE
PIANIST
Personal Rep.: Lillian Koerner,
818 W. 57th St., N. Y. C. Columbus 5-0580

NINA QUARTIN
LYRIC COLORATURA
G. H. Dalrymple, Personal Representative,
229 West 42nd St., N. Y. C.

AVERN **WESTLAKE** "FORTNIGHTLY" MUSICALES—
Advanced Thought in Piano Technique in its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 9-8582.

LILA LA MOTTE
CHARACTER ACTRESS
1012 Kimball Building, Chicago, Ill.

ROBERT ELMORE
CONCERT ORGANIST
"RECITAL THRILLS CARNEGIE HALL CROWD"
—*N. Y. Journal, Dec. 3, 1936*
Management: Richard Copley, 113 W. 57th St., New York

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9188

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

CAROLINE THOMAS
VIOLINIST
Concert Management of Caroline Thomas Room 701-113 W. 57 St., New York City

FELIX ROBERT **MENDELSSOHN**
CELLIST AND CONDUCTOR
Address Musical Courier, 119 W. 57th St., N. Y.

BLANCHE SLOCUM
CONTRALTO
Chicago Conservatory, Kimball Hall, Chicago, Ill.

NADIA REISENBERG
PIANIST
21 East 87th St., New York ATwater 9-7198

INA DE MARTINO
LYRIC-COLORATURA
ROYAL OPERA, ROME SAN CARLO OPERA
Room 706, 119 W. 57th St., New York

SERGEI TARNOWSKY
PIANIST-TEACHER
Studio: 75 East Division St., Chicago, Ill.
Tel. Delaware 8504

GINA VANNA
SOPRANO
Personal Representative: Donna Parker,
Kimball Building, Chicago, Ill.

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building, Chicago, Ill.

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-0717

EMANUEL ONDRICEK
Teacher of Ruth Posselt, Tossia Stassf, Francesco Escobino and others
VIOLIN STUDIOS
14 E. 73rd St., N. Y. 250 Huntington Ave., Boston, Mass.

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City Circle 7-0861

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

HARRIET FOSTER
CONTRALTO—VOICE and COACH
140 East 63rd Street, New York City
Telephone: Wickersham 2-0597

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

MILDRED HOWSON HARTLEY
MEZZO-CONTRALTO
The Athenaeum Concert Mgt., Steinway Hall, New York

GEAN **GREENWELL**
BASS—BARITONE
CONCERT—ORATORIO—OPERA
Mgt.: J. W. Cochran 1102 Steinway Hall, New York

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

HENRY F. **SEIBERT**
Organist and Choirmaster Lutheran Church of the Holy Trinity, Central Park West at 65th Street, New York
LESSONS — RECITALS

JOSEPH **SCHUSTER**
CELLIST
Studio: 105 W. 55th St., New York
Telephone CIrcle 7-7951

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: CIrcle 7-6364

MU PHI EPSILON
National Music Honor Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
200 Central Park W., Apt. 8B, New York
Telephone RIverside 9-9332
EDNA M. WERDEHOFF, Mgr.

RALPH **LEOPOLD** PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago, Ill.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

LUCILE **DRESSKELL** MILES
VOICE — VIOLIN — VIOLA D'AMORE
"A Different Program"
811 W. 113th St., N. Y. C. MOnu. 2-9014

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

TESSA **BLOOM**
CONCERT PIANIST
Room 704, 119 West 57th St., N. Y.

JANE WYETH
CONCERT HARPIST
Riverdale Music School, Riverdale, N. Y.
Telephone Kingsbridge 6-3254

RUTH **SHAFFNER**
SOPRANO—Formerly Soloist St. Bartholomew's
904 Park Ave., N. Y. BUtterfield 8-8411

ALBERTO V. **SCIARRETTI**
Pianist—CONDUCTOR—Voice
148 West 57th St., New York. Circle 7-5892

LUISA **MONTEZ**
AND COMPANY
Spanish-American Folk Song Fiesta in Costume.
Bane Booking Bureau
200 West 57th St., New York Circle 7-7597

Mme. Melanie GUTTMAN-RICE
INDIVIDUAL VOCAL INSTRUCTION—Class Courses: (A) Theory of Voice Training. (B) Analysis of the Standard German Song. Endorsed by Artur Bodanzky.
370 Central Park West, N. Y. C. Riverside 9-3280

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO ILL

JOHN H. PATRICK
BASSO
Room 1008, 80 East Van Buren St., Chicago

MADELENA **PALTENGI**
LYRIC SOPRANO
CONCERTS AND COSTUME RECITALS
30 Steinert Building, Boston, Mass.

SIGISMOND STOJOWSKI
PIANIST
New York Studio, 150 West 76th Street
Management Richard Copley. *Steinway Piano*

ETHEL and OTTO **LUENING**
Room 701, 119 West 57th St., New York

ESTA **HAMILTON MORRIS**
TEACHER OF SINGING
108 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-0035

MAURICE MATTESON
Baritone
LECTURE—RECITAL
537 W. 121st St., New York, CAthedral 8-8640

ESTHER GOODWIN
CONTRALTO
American Conservatory of Music, Chicago, Ill.

ADELAIDE **AHRLING**
SOPRANO
ORATORIO—RADIO—RECITALS
310 Blanchard Parkway, Allenhurst, N. J.

GRACE **CASTAGNETTA**
PIANIST
Management: Bernard R. Laberge, Inc.,
2 West 46th St., New York City

MARCELLA GEON
Pianist Available for Opera Recitals
PIANO—VOICE STUDIO
160 West 73rd St., N. Y. Tel. TRafalgar 7-6700

EDYTHE MAY **CLOVER**
CONCERT PIANIST and TEACHER
Scharwenka Exponent
24 West 68th St., N. Y. C. SU. 7-8816

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE—APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
Circle 7-5529

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music at Union Theological Seminary. 412 Fifth Ave., N. Y. C.

HERMAN **WEIGERT**
SOLE OPERA COACH TO FLAGSTAD
Royal Opera House, Covent Garden
London, England

CONSTANCE **BEATUS**
Soprano
Bane Booking Bureau
200 West 57th St., New York Circle 7-7597

LOUIS ROUSSEAU
LYRIC TENOR
Available for Opera, Concert and Recital
605 Auditorium Bldg., Chicago, Ill.

KATHRYN TYNDALL **DRYER**
TEACHER OF DRAMATIC ART
171 West 57th St. Tel. CIrcle 7-6104

SIBYL SAMMIS Mac DERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

SANDRO **GIGLIO**
BARITONE
Chicago Opera Company
Room 710, 119 W. 57th St., New York City

SUE **HARVARD**
SOPRANO
Marble Collegiate Church, New York City
Address: Room 705, 119 W. 57th St., New York City

HANS HESS
CELLIST
Fine Arts Building, Chicago, Ill.

N. Y. School of Music & Arts
Special Courses for Teachers
310 West 92nd St., New York City
Tel. SChuyler 4-4160

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Trinity Principle Pedagogy
MUSICIANSHIP
SIGHT SINGING { not "do re mi" / not numbers / not intervals
Working knowledge in three months course
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N. Y. C.

Roy Campbell
VOICE
TEACHER and COACH of
The Roy Campbell Royalists (NBC)
The Continentals ("The Show is On") and
Well Known Radio, Concert and Screen Artists
New Studios—48 West 48th St. Phone BR. 9-0903

KAROL FAHNESTOCK
PIANIST-TEACHER
Personal Representative
ROSE R. CARROLL
4617 Conshohocken Ave.,
Philadelphia, Pa.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

ANNUAL SUMMER SCHOOL June 21—July 31
Courses toward Bachelor of Music, Master of Music Degrees.
Public School Music in conjunction with Western Reserve University.
Private and Class Lessons in All Departments under REGULAR FACULTY.
The Cleveland Institute of Music
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

SYLVAIN NOACK
CONCERT VIOLINIST
Formerly Concert-Master Los Angeles Philharmonic Orchestra
Now Available for Recitals
Robert L. Hollinshead, Mgr.,
5855 Hollywood Blvd., Hollywood, Cal.

HOWARD HALBERT
CONCERT VIOLINIST
RECITALS — TEACHING
Member California String Quartet
131 S. Manhattan Place,
Hollywood, Calif. Phone HE. 6733

ROSABELLE DE LONG
VOICE BUILDER
SOPRANO
CONCERTS—RADIO
2232 N. New Hampshire Ave.,
Hollywood, Cal. Tel. NO. 7053

IRMA OLSSON-SEFFER
PIANIST
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Calif.

BETTE LEWIS
LYRIC COLORATURA
RADIO — CONCERT
OPERA — SCREEN
401 N. Genesee, Hollywood,
Calif. Tel. Whitney 7286

MAE GILBERT REESE
CONCERT PIANIST
ARTIST TEACHER
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

MARGUERITE BITTER
CONCERT PIANIST
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Cal.

DR. GEORGE LIEBLING
CONCERT PIANIST
ARTIST TEACHER
COMPOSER—LISZT EXPONENT
5533 Hollywood Blvd., Hollywood,
Calif. Phone Hillside 1131

MRS. M. HENNION ROBINSON
ACCOMPANIST
COMPOSER
226 S. Norton Ave.,
Los Angeles, Calif.
Phone OR. 3259

HO-TE-MA-WE
INDIAN MEZZO - SOPRANO
CONCERT—RADIO—SCREEN
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

RUTH TERRY KOECHIG
MEZZO - CONTRALTO
SCREEN—CONCERT
OPERA—RADIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

ELEANORE WOODFORDE
SOPRANO
OPERA—RECITAL—RADIO—SCREEN
749 N. Orlando Ave.,
Hollywood, Calif.
Phone WY. 2658

CLAUDIA BRADBURY
COLORATURA SOPRANO
CONCERT—RADIO—RECITAL
Care of Musical Courier, Roosevelt Hotel,
Hollywood, Calif.

JAMES GUTHRIE
CONDUCTOR
SYMPHONY—OPERA—ORATORIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Calif.
or Phone FA. 5110

LILLIAN BACKSTRAND WILSON
VOCAL SPECIALIST
Private Lessons and Teaching Methods
SCHOOL OF MUSIC, THE UNIVERSITY
OF SOUTHERN CALIFORNIA, Los Angeles
Phones PA. 2682 and RI. 4111

EDNA NARDINI
CONCERT PIANIST
1861 N. Edgemont, Hollywood, Calif.
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

MINNALETHA WHITE
VOICE TEACHER
Formerly Prof. of Voice, Univ. of Okla. Now asst. to Andres de Segurola
1431 Valencia, Los Angeles, Calif.
Phone Richmond 8402

RAYMOND McFEETERS
PIANIST
ACCOMPANIST
COACH
728 S. Marengo Ave., Pasadena,
Calif. Phone Terrace 3361

WM. BACHENHEIMER
CONDUCTOR
GRAND & LIGHT OPERA
VOICE—COACHING
Musical Director of MARIA JERITZA
1945 Franklin Circle, Hollywood,
Calif. Phone HI. 1486

VIRGINIA CARD
COLORATURA SOPRANO
OPERA — SCREEN — RADIO — CONCERT
1215 Lodi Place, Hollywood, Calif. Tel. GL. 3166
Betymer Artist Bureau, Los Angeles, Calif.
Personal Representative: Wynn Rocamora

LORENZA JORDAN COLE
CONCERT PIANIST
Head of Piano Department
TUSKEGEE INSTITUTE
Booking M. W. Tour 1936-37
Address: Tuskegee Institute
Tuskegee, Alabama

RUTH HOWELL
SOPRANO
DRAMATIC RECITALIST
CONCERT — RADIO — OPERA —SCREEN
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

JULIA BAL DE ZUNIGA
BELGIAN PIANIST
ARTIST TEACHER
7035 Lanewood Avenue
Hollywood, Calif. Phone GR. 2213

ARTHUR ROSENSTEIN
ACCOMPANIST
and COACH
Metro-Goldwyn-Mayer Studios
Culver City, Calif.
Phone: Hillside 3758

RALPH REILY
TENOR
OPERA — CONCERT
RADIO — ORATORIO
Care of Musical Courier,
Roosevelt Hotel, Hollywood, Cal.

KRIEG-GERIN STUDIOS
PIANO — VOCAL
ADVANCED — CHILDREN
11306 Blix Ave., No. Hollywood, Calif.
Phone N. H. 2065

LUCILE LORELLE
MEZZO-SOPRANO
OPERA—COSTUME RECITAL
—RADIO—SCREEN
Shelton Apts., Hollywood, Cal.
Phone GR. 8141

ALETTA DE HOYOS
LYRIC SOPRANO
OPERA—CONCERT
RADIO—TEACHING
1514 Sanborn Ave., Los Angeles,
Calif. Phone MO. 19767

BLYTHE TAYLOR BURNS
SOPRANO
RADIO—RECITAL—
OPERA—ORATORIO
339 S. Citrus Ave., Los Angeles,
Calif. Phone WY. 4232

JESSIE MacDONALD
(PATTERSON)
SOPRANO
OPERA — CONCERT
RADIO — TEACHING
2258 La Granada, Hollywood,
Calif. Phone HE. 9779
Robt. L. Hollinshead, Mgr.

MARY TEITSWORTH BOYD
SOPRANO
OPERA—CONCERT—
ORATORIO
414 N. Las Palmas Ave.,
Hollywood, Cal. Tel. WY. 6420

COLLEEN SWORD
MEZZO-SOPRANO
OPERA—RADIO—CONCERT
214 S. Van Ness Ave.
Los Angeles, Cal.
Tel. WY. 6206

JOSEPH J. KLEIN
VOCAL TECHNIQUE
CHORAL DIRECTOR
800 N. Brand Blvd.
Glendale, Calif.
(Suburb of Los Angeles)

SUGI MACHI
Brilliant Young
JAPANESE SOPRANO
OPERA—CONCERT—RADIO
Victor Red Seal Artist
care Musical Courier
119 West 57th St., N. Y. C.

ROBERT FLACK
ACCOMPANIST
6064½ Hollywood Blvd.,
Hollywood, Calif.
Phone GL. 6176

RUSSELL HORTON
TENOR
CONCERT—RADIO
SCREEN—ORATORIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Calif.

ELLIS LEVY
VIOLINIST
TEACHER — COMPOSER
Former Asst. Concert-Master
St. Louis Symphony Orchestra
614 No. Roxbury, Beverly Hills, Cal.
Phone OX. 3614

ELIZABETH and FRANCES COPELAND
DUO-PIANISTS
RECITALS — RADIO
ORCHESTRAL APPEARANCES
Ruth Orsed Young, Mgr.
Roosevelt Hotel, Hollywood, Cal.

MARGARETHA LOHMANN
PIANIST
Now Booking
Season 1936-37
Head of Music Dept.,
WHITTIER COLLEGE, Whittier, Calif.

BERTHA VAUGHN
VOICE TEACHER
Vaughn artists include RUTH SHAFFNER of New York, MARY TEITSWORTH BOYD of Los Angeles, RUTH TERRY KOECHIG of Los Angeles, FLORENCE RUBENS of Los Angeles, MARY REARDON of Los Angeles.
702 S. Crenshaw Blvd., Los Angeles, Calif. Phone Oregon 8874

ELOISE HORTON
COLORATURA SOPRANO
Opera—Concert—Radio
2046 Vista Grande
West Hollywood, Calif.
Phone Crestview 8741

EDITH KNOX
CONCERT PIANIST
ARTIST TEACHER
1547 S. Gramercy Place,
Los Angeles, Cal. Tel. RO. 8245

HAROLD GELMAN
CONCERT PIANIST
1200 N. Harvard,
TEACHER
Hollywood, Calif.
Phone Olympia 7070

MR. and MRS. ABBY DE AVIRETT
TEACHERS OF
PIANO
Announce removal of studios to
367 S. Arden Blvd. (Corner 3rd St.)
Los Angeles, Calif. Tel. WH. 7340

ROXANA BYERS
PIANIST
ADVANCED COACH
FOR RECITALS
219½ S. Ardmore, Los Angeles,
Calif. Phone FR. 4534

MARY COOK COWERD
DRAMATIC SOPRANO
CONCERT—RADIO
SCREEN—ORATORIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

JOHN WARREN ERB
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 48 Fifth Avenue, New York City

CREATORE AND HIS BAND
Now Booking Coast-to-Coast Tour
Summer 1937 — Season 1937-38
70 West 82nd Street — New York City

ADA BELLE FILES
CONTRALTO
Costume Recitals
443 Wrightwood Avenue, Chicago, Ill.

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
ARTIST—TEACHER
Mgt: Bernard R. Laberge, Inc., 9 W. 40th St., N. Y.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music — Cont. 8194
64 East Lake St., Chicago, Ill.

DONNA PARKER PRODUCTIONS
1430 Kimball Bldg., Chicago — Webster 8873

MARGUERITE **POTTER**
CONTRALTO—VOICE BUILDING—COACHING
Scholarships to the Talented
817 Steinway Hall, N. Y. C. — Circle 7-2916

JANE CAMERON
CONTRALTO
Room 708, 119 West 57th St., New York

ELSA HARTHAN ARENDT
SOPRANO
Soloist First Congregational Church of Oak Park, Ill.
Euclid 27 — La Grange 2070 — Harrison 6267

DOROTHY ORTON
SOPRANO
Management: National Music League, Inc.
113 West 57th St., New York City

VIOLET MARTENS
VOCAL COACH
621 Fine Arts Building, Chicago, Ill.

DIMITRI ONOFREI
Leading Tenor San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

ARDIS ALLING
ORIENTAL DRAMALOGUES IN COSTUME
15 CENTRAL PARK WEST • NEW YORK CITY

FRANCES **BLAISDELL**
FLUTIST
Studio: 457 W. 57th St., N. Y. C. — COlumbus 5-9180

Rosie Britein
COMPOSER—PIANIST
Chicago Conservatory — Harrison 0300

EDYTHE J. **MAGEE**
VOICE—COACH
Metropolitan Opera House Studios, New York City

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 804 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: COlumbus 5-9241
Add. 144 E. 150th St., N. Y. Tel.: MOtt Haven 9-0363

The Hon.
WILLIAM BROWNLOW
IRISH BARITONE
Concert Management George Leyden Colledge
30 Rockefeller Plaza — New York, N. Y.

Summer Session—June 28th to Aug. 7th
PEABODY CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. — *Circulars Mailed.*

PASQUIER STRING TRIO
(JEAN-ETIENNE-PIERRE)
Classical—Romantic—Modern Repertory
Mgt.: Bernard R. Laberge, Inc., 2 W. 40th St., New York

ALICE NICHOLS
ACCOMPANIST and COACH
57 West 75th St., New York — Tel. TR. 7-1814

MARJORIE *Pianist* ALLISON *Cellist* **MacKOWN**
Mgt. Harriet Steel Pickernell
1780 Broadway, New York

FLORENCE KASS
MEZZO-SOPRANO
CONCERT - RECITAL
836 Orchestra Building, Chicago, Ill.

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
158 West 58th St., New York — Circle 7-3988

THELMA SPEAR
(Mrs. Ludwig Lewisohn)
SOPRANO
Room 705, 119 West 57th St., New York

WILLEM VAN DEN BURG
Assistant Conductor San Francisco Symphony
Former solo cellist Philadelphia Orchestra
2218 Leavenworth Street — San Francisco, Calif.

LOUISE JENKINS
COSTUME RECITALS
SINGING — ACTING — DANCING — LECTURING
370 Riverside Drive, N. Y. C. — AC. 2-5222

PIANO TEACHERS
Desiring Bulletin of
National Piano Playing Tournament
Write: 151 West 40th St., Suite 1601, New York

MAE GRAVES ATKINS
TEACHER OF SINGING
Chicago Conservatory, Kimball Hall, Chicago, Ill.

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
808 STEINWAY BLDG., NEW YORK CITY

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

CATHERINE **HAWKS**
MEZZO-SOPRANO
Room 706, 119 West 57th St., New York

ROSE KUNST
SOPRANO
Room 707, 119 West 57th St., New York
Or 329 Hawthorne Terrace, Mt. Vernon, N. Y.

HELEN FREUND
SOPRANO
CHICAGO CIVIC OPERA COMPANY
825 Orchestra Building, Chicago, Ill.

ELSA FIEDLER
ACCOMPANIST-COACH
200 W. 57th St., N. Y. C. — COlumbus 5-7780

CHARLES SORCE
New NBC Tenor
Heard Tuesdays, 4:30 P.M. over WJZ
Available for Personal Appearance

DELTA OMICRON
NATIONAL MUSICAL SORORITY
Alma K. Wright, *National President*
371 Hollywood Ave., Douglaston, L. I., N. Y.

ANN **TURNER**
Lyric Soprano
CONCERTS—RECITALS
703, 119 W. 57th St. N.Y.C. Tel. WI. 2-3976 (Morns.)

Olga **CRISTO-LOVEANU**
ROUMANIAN SOPRANO
Room 702, 119 West 57th St., New York

GEORGE **HOYEN**
AMERICAN CONDUCTOR
Room 703, 119 West 57th St., New York City

W. M. **SPADA**
CONDUCTOR—COACH—ACCOMPANIST
18 West 52nd St., New York — PL. 3-9148

AUDITORIUM RECITAL HALL
426 comfortable seats
EXCELLENT ACOUSTICS
INDIRECT LIGHTING
MODERN DECORATION AND GOOD VENTILATION
Mason & Hamlin Piano Furnished
$30 per engagement
WRITE OR PHONE
AUDITORIUM BUILDING
N. E. Cor. Wabash Ave. and Congress St.
Harrison 0134 — Chicago, Ill.

HUGH McAMIS
CONCERT ORGANIST
160 West 73rd St. New York

EVA LYNNE **BOOTH**
CONCERT PIANIST
507 W. 113th St., New York — MOnument 2-2234

MIGUEL **SANDOVAL**
COACH and ACCOMPANIST
414 Riverside Drive, New York — MO. 2-8783

DANIEL WOLF
PIANIST AND COMPOSER
138 West 58th St., New York — Circle 7-1304

LYUBA **SENDEROWNA**
DRAMATIC CONTRALTO
Room 704—119 West 57th St., N. Y.

DANIEL SAIDENBERG
CELLIST
CONDUCTOR
Chicago Musical College, Chicago, Ill.

HAROLD HENRY
PIANIST
507 W. 80th St., New York
Tel. SUsquehanna 7-0885

ENZO (Violin) CAESAR (Cello) CARL (Piano) **PASCARELLA TRIO**
CONCERT—RECITAL—INSTRUCTION
Address care Musical Courier,
119 West 57th Street
New York, N. Y.

INSTITUTE OF MUSICAL ART OF THE JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean — Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music. Catalog sent on request.
120 Claremont Avenue — New York City

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 — Foreign, $4.50

IDA ELKAN
INSTITUTE OF PIANO PLAYING
903 Carnegie Hall, N. Y. C. — Circle 6-2746

EMMA OLSSON
Member faculty IDA ELKAN INSTITUTE OF PIANO PLAYING

MARIAN RUDLEY
Member faculty IDA ELKAN INSTITUTE OF PIANO PLAYING

JOHN VIRGILIO
Member faculty IDA ELKAN INSTITUTE OF PIANO PLAYING

CECILE HELLER MILLER
SOPRANO
Lieder Singer — Voice Teacher
250 West 94th St., N. Y. C. — RI 9-3919

ELSA HOTTINGER
CONTRALTO
OPERA — RADIO — CONCERT

RICCARDO DELLERA
With Metropolitan Opera Company for 19 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York — TRafalgar 7-6451

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

LUCILLE MEUSEL
LEADING COLORATURA SOPRANO
Chicago and San Carlo Opera Companies
Management: National League of Community Concerts, 310 South Michigan Avenue, Chicago, Ill.

ELAINE DE SELLEM
Music Soprano
TEACHER OF VOICE, AMERICAN CONSERVATORY
Chicago, Ill.

HELEN **CHASE**
VOICE TEACHER—COACH—HISTRIONICS
Teacher of Margaret Speaks and Other Distinguished Artists
STUDIO: 816 W. 86th St., N. Y. City — TR 7-9180

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York — Riverside 9-4890

FREDERIC **BAER**
BARITONE
Mgt.: Haensel & Jones, 113 West 57th St., N. Y.

ANNA GROFF-BRYANT
Teacher of the Art of Voice Development and the Art of Singing
828 Fine Arts Bldg., Chicago — Webster 2710

SCIONTI
PIANIST
64 East Van Buren St., Chicago, Ill.

DR. FRANK LAIRD WALLER
Conductor Chicago City Grand Opera
Teacher of Voice from Rudiments to Grand Opera and Concert Repertoire
1200 Kimball Bldg., Chicago — Phone Webster 7283

BIANCA **SAROYA**
Leading Soprano San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 53 West 55th St., New York City
Tel. Circle 7-1093

LEONARD **STOCKER** BARITONE
Betty Tilleston Concert Direction
Steinway Bldg. N. Y. C.

MILDRED BROWNE
COACH — ACCOMPANIST
443 West 22nd St., N. Y. — CH. 3-8055

JEANNETTE **VAN DER VELPEN**
COLORATURA SOPRANO CHICAGO GRAND OPERA CO.
Mgt.: National League of Community Concerts, 310 South Michigan Ave., Chicago, Ill.

STAGEFRIGHT
ITS CAUSE AND CURE
GOODHUE STUDIOS
Book, $1.10 Postpaid
Box 15, CAMBRIDGE, MASS.

Vol. CXV, No. 14
Whole No. 2932

MUSICAL COURIER
Weekly Musical Newspaper Established 1880

New York, Saturday
April 3, 1937

Hindemith's Mathis Music Fails to Warm London Scribe

Considers Score Bleak—Lionel Tertis to Retire—Pfitzner Piano Concerto Played—Heifetz and Slenczynski Make Appearances

By EDWARD LOCKSPEISER

LONDON.—Paul Hindemith's symphony, Mathis der Maler, received its second London performance, under Ernest Ansermet (B. B. C. Symphony Concert). If you like Hindemith's deliberately bleak and heartless music, then this is about as good Hindemith as can be heard. As the Musical Courier already has reported, the three movements are each inspired by an old altar painting

When these three movements, called a symphony (though they are actually excerpts from an opera of the same name) had their first world performance in London in 1934, Hindemith was regarded in Germany as "culturally intolerable." He is apparently more palatable over there now, for I see that a performance of the complete opera is to take place this season.

TERTIS TO RETIRE

At the same concert Lionel Tertis was the soloist in William Walton's viola concerto and in Berlioz's Harold in Italy. There is no need, at this time of day, to describe Tertis's extraordinary playing, as those of us who have come to appreciate it are agreed that one might go round the world and not hear the match of such art. This program was arranged to celebrate Tertis's sixtieth birthday, and a magnificent ovation he received. What, however, we did not know until after the concert was that this was his last appearance in public. On account of rheumatic trouble in his bowing arm, he has decided to retire. Everyone is deeply sorry, for not only were his performances unique, but among English composers he inspired a whole new musical literature for the viola.

PFITZNER'S GERMAN MUSIC

At the Philharmonic Orchestra concert (conducted by Beecham) Edwin Fischer was the soloist in Hans Pfitzner's piano concerto. In England Pfitzner is hardly known at all, and judging by this concerto I should say that he is not likely to become better known in the future. In Nazi Germany, however, he has a reputation as great as that of Richard Strauss; or greater, for I see that his biographer, Walter Abendroth, likens his position in music to that of Hitler in politics. "He appears to be possessed by a feverish horror and resentment at all music which is not German," writes Professor Dent of him, "and at all music which breaks with the traditions of the nineteenth century." The concerto was as heavy as a log, and without a touch of anything human. As one critic puts it: "It was a kind of music that might be taken as typically German if Germany had never produced music of genius."

An excellent antidote was provided by some perky music by Lord Berners, written for a Christmas pantomime called The Triumph of Neptune: Sunday Morning, Cloudland, The Fairy Princess, and the like: The rest of the program consisted of Tapiola and Eventyr, respectively by Sibelius and Delius. Beecham, who had just come back from Berlin, conducted with even more vigor than he generally does; I do not think I have ever seen such extravagant gestures. But how they tell.

HEIFETZ WITH ORCHESTRA

There were scenes of exceptional enthusiasm when Jascha Heifetz reappeared at Queen's Hall at a London Symphony Orchestra Concert. He played the Sibelius concerto, and London's contingent of that composer's admirers turned up, as they had not heard the opus before (unless they know the H. M. V. record made by Heifetz with Beecham conducting the London Philharmonic). The violinist also played Ravel's Tzigane—a more gratifying work for a virtuoso, and the applause he received at the end of this lasted as long as it would have taken him to play the second part over again (which is what he obstinately refused to do). The conductor was Nickolai Malko from Leningrad, with whom Heifetz has played in Russia. M. Malko is not ostentatious; his gestures are quiet and restrained, sometimes rather old-fashioned. But in his unobtrusive way he can whip his men up into an overpowering state of frenzy. I cannot remember having heard such an exciting performance of Tschaikowsky's Francesca da Rimini. It reminded me of his performance of Romeo and Juliet about a year ago. Malko is certainly a great conductor of Tschaikowsky. He also gave a piquant performance of Prokofieff's Symphonie Classique.

We had first appearance in England of the twelve-year-old Ruth Slenczynski. She was to have played with Sir Thomas Beecham, but at the last moment it was discovered that the earliest age at which the law allows a performer to appear with an orchestra, is fourteen. So the girl gave (at Queen's Hall) an exceptionally heavy program by herself, consisting of large and important works. She gave a precocious and altogether remarkable exhibition, with understanding, and amazing technic. Her return to London will be eagerly awaited.

OTHER HAPPENINGS

At Wilfred van Wyck's subscription concerts, a Polish pianist, Alexander Helmann gave an authentic reading of Rachmaninoff's third concerto: passion was torn to tatters, and there was a continual overflow of "expression" not only in the playing but in the pianist's demeanor. In the Schumann concerto he was less convincing.

A pianist for connoisseurs is Edwin Fischer. He has an original and intensely musical mind, and is a remarkable exponent of Beethoven. One of his recitals included the first performance of some dances said to be by Beethoven and discovered by Fischer in a museum in Germany. They are not however works of any great merit.

At a B. B. C. Symphony Concert the brothers Busch (Adolf and Hermann) scored success in the Brahms double concerto.

Schoeck's Massimilla Doni Premiered at Dresden Opera

New Lyric Work Pleases—Two Operatic Scores Baptized Via Radio —Concerts of Worth—Chaliapin Spares Vocalism

By ELINOR JANSON

DRESDEN.—The Dresden Opera gave the first performance of Massimilla Doni, opera by Othmar Schoeck, to an enthusiastic assembly which accorded the work, composer, and participants a hearty reception. The libretto by Armin Rueger, based on a Balzac novel, although rather static, revealed a nice hand in the preparation of *dénouement* and conversational tone. If the story was not especially interesting, the music was; and Schoeck's skillful use of *leitmotifs*, coupled with his own originality, resulted in a score which at all times gave the vocalists a chance to shine and the orchestra opportunity to weave a colorful background. The choral sections were also successful, although not essential to the actual plot.

Felicie Hüni-Mihacsek, dramatic soprano, sang the title role in sweetly feminine style, revealing vocal ability of high order. Her stage lover, Emilio, was excellently intoned and impersonated by Rudolf Diettrich. Tinti, a coloratura-singer, was in the capable hands of Erna Sack, who displayed her fluent technic. Arno Schellenberg (Prince Vendramin) impressed with his aristocratic deportment and the rich timbre of his baritone. Heinrich Tessmer (Duke Cattaneo) and Torsten Ralf (Genoese Tenor) were also appreciated. Adolf Mahnke and Elisabeth von Auenmüller did the staging and costumes. Dr. Karl Böhm conducted with intuition and understanding.

TWO RADIO OPERAS

A pair of first performances were done by the Dresden-Leipzig Radio recently. The first, Jessimoff, by the Dresden composer, Hermann Baum, comprises three characters: Jessimoff, a degenerate musician (Theodor Herand); his wife (Ellen Winter); and his stepdaughter (Ilse Miehler). The music is colorful and dramatic, and had splendid treatment from the singers, and the Leipsic Symphony Orchestra under Hans Weissbach.

The second ether opera in debut was A Guardian Against His Wish, *buffo* work by Joseph Lederer. The contrast of comic and dramatic episodes in which the piece abounds is delightful, and the work was skillfully performed in every way. Hilde Clairfield, soprano, stood out vocally. Theodor Blumer conducted.

The Opera staged Verdi's Requiem (under Karl Böhm's direction) with soloists Margarete Teschemacher (soprano), Marta Rohs (mezzo), Torsten Ralf (tenor), and Mathieu Ahlersmeyer (baritone). The large audience enjoyed an excellent production.

GUEST ARTISTS

Among recent guests at the Dresden Opera was Lisa Perli (English soprano from London's Covent Garden) singing Mimi in Bohème, a role which she has made her own. Her partner was Tino Pattieri (Rudolf). Both artists gave admirable performances.

Jussy Björling, Swedish tenor from the Royal Opera at Stockholm was heard in two performances, Rudolf in Bohème, and the Duke in Rigoletto. Giving generously of his art and top notes, he won resounding plaudits.

Paul von Kempen led the Philharmonic Orchestra in a varied program, scoring especially with his reading of Bruckner's fourth symphony. Tibor de Machula, Hungarian cellist, made his debut at the same concert, playing Dvorak's concerto with *brio* and musicianship.

A Wagner-Verdi program drew crowds to a popular Philharmonic seance directed by Meyer Giesow. The list comprised orchestral excerpts from the above mentioned composers' operas, and arias exquisitely sung by Pietro Sopranzi, Italian baritone, and Walburga Vogel, soprano from the Dresden Opera. A brilliant evening, successful for all concerned.

The Rome Quartet received warm welcome from a large audience. Grete Redlich, violinist, and Carl Bergmann, pianist, scored in a recital of old sonatas by Purcell, Biber, Bach, and Piatto. The concert took place in the Japanese Palace.

Other well liked recitalists were Alfred Cortot and Schaufuss-Binini (pianists) and Georg Kulenkampf (violinist). Chaliapin, in a program of familiar arias and ballads, acted much and sang little.

Chicago City Opera Announces Plans

1937 Season to Open October 30—New Singers from Europe to Include Erna Sack, Elen Dosia, André Burdino, Eyvind Laholm—Artists to Make Debuts with Company Include Flagstad, Melchior, Cigna—Return of Chaliapin and Pons Scheduled

By RENÉ DEVRIES

CHICAGO.—Preliminary announcements for its 1937 season, opening at the Civic Opera House on October 30, have been issued by the Chicago City Opera Company. Among the new singers secured by Paul Longone, general manager, are: Elen Dosia, soprano, of the Paris Opera Comique; Andre Burdino, tenor, of the Paris Grand Opera Company; Erna Sack, coloratura soprano of the Dresden Opera; Kirsten Flagstad, Gina Cigna, Charlotte Symons, Eyvind Laholm (of the Berlin Staatsoper), Helen Traubel, Charles Kullmann, Ruth Ford, Jane Ross and John Patrick. Feodor Chaliapin returns to sing Boris Godounoff; Lily Pons has been reengaged to sing Delibes' Lakme and other roles of her repertoire; John Charles Thomas is to assume a part new for him, Figaro in The Barber of Seville, and will be heard also in La Traviata, Thais and Pagliacci; Helen Jepson is to sing La Traviata, her first casting in the title role. Betty Jaynes, sixteen-year-old diva of the company, has been assigned the role of Juliet in Gounod's Romeo and Juliet.

NEW ARTISTS

The newcomers, Elen Dosia and Andre Burdino, make their Chicago bows as the two lovers in Massenet's Manon. Kirsten Flagstad comes as Isolde to the Tristan of Lauritz Melchior, while Gertrud Wettergren sings the role of Brangäne. Mme. Flagstad will also sing in Die Walküre, Lohengrin and Tannhäuser. In Der Rosenkavalier the principal roles are entrusted to Lotte Lehmann, Gertrud Wettergren and Emanuel List. Miss Cigna's initial Chicago appearance is set for mid-November in the title role of Bellini's Norma. Her subsequent opera appearances include Aida, Turandot and La Gioconda. The Tales of Hoffmann, absent from the Chicago boards for several years, will be restored for Ezio Pinza, Dosia and Burdino. Chicago is to hear these three artists also in L'Amore dei Tre Re, which has not been given in several seasons at the Civic Opera House. Miss Sack makes her American operatic debut in Chicago during the first week of the season. This will be opened with Aida, bringing Elisabeth Rethberg, Gertrud Wettergren and Giovanni Martinelli.

Other highlights include Hänsel and Gretel in English with Maria Matyas and Charlotte Symons; the return of Josephine Antoine, Marion Claire, Hilda Burke, Vivian della Chiesa, Coe Glade, Eleanor La Mance, Joseph Bentonelli, John Pane-Gasser, Julius Huehn, Chase Baromeo and Lawrence Tibbett.

A. S. C. A. P. Names Committee on Grand Rights

At the annual meeting of the American Society of Composers, Authors and Publishers, held on March 25, a committee was appointed under the chairmanship of Deems Taylor and including also Lazare Saminsky, Leopold Godowsky, Henry Hadley, George Fischer and Carl Engel, to investigate the grand rights of compositions by its members. These refer to works on a larger scale, such as orchestral and chamber music, the interests of which this committee proposes to promote.

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

Golschmann Re-engaged for Next Season As St. Louis Symphonic Year Closes

Orchestra Now on Tour—Spalding Hailed As Soloist—Betty Jaynes Impresses in Recital

ST. LOUIS, MO.—With a gala final concert pair on March 19 and 20, the St. Louis Symphony Orchestra's fifty-seventh season was brought to a close amid rousing ovations for Vladimir Golschmann and his ninety instrumentalists. What Mr. Golschmann has accomplished in the last few seasons toward building the artistic stature of the orchestra and refining it into a playing unit of unassailable virtuosity, is a subject of enthusiastic comment among symphony patrons, and the popular conductor's many admirers demonstrated their sincere appreciation.

Before leaving for his annual sojourn at his home in Paris, Mr. Golschmann will conduct the orchestra's annual spring tour of Southern states, which begins with a concert in Memphis, Tenn., on March 29 and continue until April 11. During this period engagements are to be fulfilled in Birmingham, Atlanta, Savannah, Montgomery, Columbus, New Orleans, Houston, San Antonio, Waco, Dallas, Denton and Fort Worth.

PLANS FOR NEXT SEASON

Announcements for the 1937-38 season included the reengagement of Mr. Golschmann as conductor for his seventh consecutive season, eighteen pairs of Friday afternoon and Saturday night concerts and the customary tours. The list of soloists to be heard are Josef Hofmann, Vladimir Horowitz, Artur Schnabel, Arthur Rubinstein and Jose Eschaniz, pianists. The violinists will be Yehudi Menuhin, Efrem Zimbalist, Samuel Dushkin and Scipione Guidi. Two cellists on the list are Gaspar Cassado and Max Steindel. Igor Stravinsky is to appear at one of the concert pairs as composer-conductor. In addition to these the symphony chorus will be heard in Beethoven's ninth symphony and a concert version of Wagner's Lohengrin. The guest vocalists for the Beethoven ninth will be Winifred Cecil, soprano; Lillian Knowles, contralto; George Rasely, tenor; and Chase Boromeo, baritone. For the Lohengrin performance, the cast includes Helen Traubel, soprano; Marion Telva, contralto; Charles Kullmann, tenor; Frederick Baer, baritone and Herbert Gould, bass.

SPALDING IS SOLOIST

For the concerts of March 13 and 14, Albert Spalding was the guest artist. The Bruch G minor concerto was the vehicle chosen and his interpretation had the usual Spalding style and intellectual manner of approach which defies all criticism. The highly pitched audience would not cease its excited plaudits until the artist had acceded to an extra number—his own Dragon-Flies. The orchestra was heard in Smetana's overture to The Bartered Bride; The Spider's Banquet by Roussel and Tschaikowsky's Romeo and Juliet.

The closing concert pair on March 19 and 20 was the orchestra's own inning and was played without assisting artist. The varied and faultlessly played program consisted of the Leonore Overture (No. 3) and the fourth symphony of Beethoven; a concerto for four violins by Vivaldi; and the second suite from Ravel's Daphnis and Chloe. Four of the first violinists in the orchestra, Francis Jones, Joseph Ferber, Felix Slatkin and Harry Lookofsky, performing the Vivaldi concerto were accorded a flattering reception and for their splendid ensemble work were recalled many times. Mr. Golschmann gave inspired performances of each score.

BETTY JAYNES APPLAUDED

Betty Jaynes, the phenomenal young soprano whose vocal achievements at an unusually early age have given her wide publicity, appeared in recital at the Municipal Opera House on March 16 under the direction of Guy Golterman. A large and fashionable audience, which filled both house and stage, accorded the young singer a warm welcome. Arias and songs in four languages revealed a fine musicianship and remarkable linguistic ability. Her voice is fresh and of pure quality and of considerable power, considering her immature physical stature. Her personal charm will undoubtedly take her far. Miss Jaynes was assisted in her program by an instrumental trio which included Scipione Guidi, violinist; Max Steindel, cellist; and Corinne Frederick, pianist. The contribution of these artists was an important addition to an interesting evening.

O. C.

Rudolph Ganz Fills Four Roles in Appearance with Cincinnati Forces

Serves as Pianist, Composer, Conductor and Annotator for Concert—Tibbett Soloist with Orchestra in Wagner Excerpts—Artur Schnabel in Recital

CINCINNATI, O.—Rudolph Ganz appeared in the quadruple role of pianist, composer, director and annotator with the Cincinnati Symphony Orchestra in a delightful program featuring his charming Animal Pictures and his own performance of the Saint-Saëns concerto (No. 5) in F major (op. 103). This he played in brilliant style with a broad coloring that enthralled his audience. To this Eugene Goossens, conductor of the orchestra, brought his rare ability of accompanying to the entire satisfaction of all concerned.

In keeping with the time of year, Goossens presented the orchestra in Rimsky-Korsakoff's Sinfonietta in A major (op. 31), closing with the delightful overture In the Spring by Goldmark. The fun of the Animal Pictures was prefaced with the charming suite Facade by the young English composer William Turner Walton. That the audience appreciated this rare and pleasureable concert was evidenced in the ovation bestowed upon Goossens, Ganz and the orchestra.

TIBBETT SOLOIST WITH ENSEMBLE

Lawrence Tibbett was heard with the orchestra in three arias from operatic literature, the Credo from Verdi's Otello; Eri Tu from The Masked Ball ;and Wotan's Farewell from Wagner's Die Walküre. He combined tonal artistry with masterly handling of his voice and adequately tempered his dramatic fervor to this concert presentation. Tibbett sang the Farewell with a voice vibrant with color and feeling, sang the Credo with intense dramatic resources in voice and interpretation, and rose to heights in the Eri tu. Supporting him with the orchestra, Goossens added much to the artistic perfection of Tibbett's appearance.

Beethoven's overture to Fidelio, and Schumann's symphony (No. 4) in D minor were examples of the superb playing by this fine orchestra as conducted by Goossens. Excerpts from Die Walküre, including the prelude to Act I, the Hunding motif, and the prelude to Act II, were splendidly woven into a whole by Mr. Goossens, and also were brilliantly played by the orchestra under his direction.

ARTUR SCHNABEL'S RECITAL

It is impossible to do adequate justice in a brief review to the greatness of Artur Schnabel as a master of the piano and an interpreter of Beethoven. He attains the ideal in both. His ease at the piano is really disarming and only the initiates are fully aware of his marvelous equipment and breadth of understanding. His audience gave him rapt attention.

Dr. Karol Liszniewski, pianist, and Howard Colf, violinist, gave an evening of sonatas, programming the sonata in A minor (Pizzetti), Sonatina Jeux (Ibert) and the Kreutzer Sonata (Beethoven).

Albert Hirsch made such a favorable impression with his excellent style, fine technic and interesting interpretation of a program of piano numbers from the classical, romantic and modern schools, that his audience refused to leave before he had graciously granted them four encores.

Alpha Chapter of Delta Omicron, national musical sorority, initiated the following new members: Betty Carr, of War, W. Va., Merle Belle Snyder, of Hagerstown, Md., and Genevieve Lindsay, Cincinnati. Marie Siemer is president of Alpha Chapter.

Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony Orchestra and principal of the viola section, was guest conductor of the Indianapolis Symphony Orchestra. The program featured his own transcription of Bach's prelude in E major. March 30 he conducted a young people's concert in Louisville, and during the first week in April he directs concerts in Minneapolis and Portland, Oregon.

M. D.

Chicago City Opera Opens Contest for American Composers

CHICAGO.—A contest for an American opera by an American-born composer is offered by the Chicago City Opera Company. The opera must be based on a romance of Civil War days, must be in one act (of either one or two scenes), and must not run longer than one hour and fifteen minutes. The winning opera will be produced by the Chicago Opera during the seven-week 1937 season, which opens at the Civic Opera House on October 30. In addition, the winning contestant is to receive a royalty on the box-office receipts of that performance. Scores and librettos are to be submitted to the offices of the Chicago City Opera Company, 20 North Wacker Drive, Chicago, not later than October 1. Several prominent musicians have been chosen for judges and their decision will be final.

Winners of Metropolitan Opera Auditions Named

Two young American singers were chosen from 800 contestants on March 28 in the Metropolitan Auditions of the Air. The winners are Maxine Stellman, soprano of Battleboro, Vt., and Thomas Llyfnwy Thomas, baritone of Scranton, Pa. They will be heard with the Metropolitan Opera during the association's spring season, and also were each the recipient of a $1,000 check and a silver plaque. Edward Johnson, general manager of the Metropolitan Opera, and Lee Pattison, in charge of the spring series, welcomed the two newcomers into the Metropolitan ranks. There were twenty-six hearings in this weekly Sunday afternoon series which presented sixty-three applicants, selected from the 800 aspirants to an operatic career. The awards were made in the NBC studios in New York. On the auditions committee were Edward Johnson, John Erskine, Earle R. Lewis, Edward Ziegler and Wilfred Pelletier.

McBride and Finney Win Guggenheim Awards

Guggenheim Fellowships in music have been awarded to Robert McBride and Ross Lee Finney. Mr. McBride is a member of the faculty of Bennington College, Bennington, Vt.; his Prelude to a Tragedy has been performed by the New York Philharmonic Orchestra. Mr. Finney is assistant professor of music, Smith College, Northampton, Mass.

Music Publishers Protective Association and B. I. E. M. in Reciprocal Agreement

J. H. Wood, manager of the British Copyright Protection Company, and English agent of the B. I. E. M., is now in New York and has entered into reciprocal agreements with John G. Paine, chairman of the board of the Music Publishers Protective Association, Inc., and agent and trustee of the association, which effect exchange of synchronization and recording rights of music between the United States and Europe. The B. I. E. M. is the central executive body of the administration of mechanical rights in all continental European music; that is, the music of Europe with the exception of British music.

Under the agreements, which become effective beginning April 15, 1937, Mr. Paine has the agency of the B. I. E. M. in respect to phonograph adaptation for the United States; he also has the agency of all synchronization rights in those works of the B. I. E. M. which B. I. E. M. handles for such clearances, and this represents a majority of the B. I. E. M. repertory. Mr. Wood has the European agency of all Mr. Paine's catalogues for phonographic and film clearances where such rights are already or will be vested in Mr. Paine.

Soloists for King David Performance by N. Y. Philharmonic

Because of the illness of Paul Leyssac who is now in London and will be unable to come to New York for the performance of Honegger's King David with the Philharmonic-Symphony Orchestra under Artur Rodzinski on April 11, the baritone-actor Richard Hale has been engaged for the role of the Narrator to replace Leyssac. The singers will be Agnes Davis, Anna Kaskas and Frederick Jagel; the chorus, that of the Schola Cantorum of New York.

Erskine Resigns as Juilliard Head

Ernest Hutcheson Succeeds to Presidency of School and Board of Directors—Oscar Wagner New Dean

The board of directors of the Juilliard School announce the resignation of John Erskine as president of the school. The present year is the tenth of Mr. Erskine's service. A year ago this March he informed the board that when the decade was completed he would like to be free to give all his time to writing.

ERNEST HUTCHESON

Ernest Hutcheson is appointed president to succeed Mr. Erskine. He is also elected a member of the board of directors. With a long established reputation as concert pianist and teacher, he has been connected with the Juilliard School since its foundation, and during the last ten years has been the school's dean.

Oscar Wagner, who has been assistant dean for the Graduate School, and also in charge of the Institute of Musical Art since Dr. Frank Damrosch's retirement, is now appointed dean of both branches of the school. Mr. Wagner has long been known as a pianist and teacher.

Curtis Institute to Offer Operas by Milhaud and Menotti

PHILADELPHIA.—The Music School of the Henry Street Settlement, New York, will benefit from the New York premieres of two one act operas to be presented as a seventieth birthday gift to Lillian Wald by the Curtis Institute of Music under the direction of Fritz Reiner on April 11, at the New Amsterdam Theatre in New York. The operas, both in English, are Le Pauvre Matelot (The Poor Sailor) by Darius Milhaud, based on a story by Jean Cocteau, and Amelia al Ballo (Amelia Goes to the Ball), both the libretto and score of which are the work of Gian-Carlo Menotti, a former student of composition at the Curtis Institute and a native of Milan, Italy.

Mr. Menotti wrote the original book of the opera in Italian, but George Mead has made a special translation for this performance at the request of Mr. Reiner. Amelia al Ballo is a satire on women. Its cast includes Margaret Daum in the title role and Edwina Eustis, Conrad Mayo, William Martin, Leonard Treash, Charlotte Daniels and Wilburta Horn. Dr. Ernst Joseph Maria Lert is the stage director, and Donald Oenslager, the scenic designer.

The companion opera, Le Pauvre Matelot, will be performed in an English translation by Lorraine Noel Finley, with a cast headed by Anna Leskaya, William Martin, Eugene Loewenthal and Percival Dove.

The same operas were given under the Curtis auspices on April 1 in Philadelphia, and will be heard in Baltimore on April 9.

Isidor Achron Soloist Under Sir Henry Wood

(Special telegram to the Musical Courier)

LONDON.—Isidor Achron, pianist, recently won success in his appearance as soloist with the Queen's Hall Orchestra under Sir Henry Wood. He played the Liszt piano concerto in E flat major. Mr. Achron went to the Continent to play in Milan, and in Rome on March 10. After this he goes to Paris.

S. P.

Boston Stages Gluck's Don Juan

Rare Ballet Score Produced by Wellesley Dance Group—Chamber Offerings Prominent in Week—Sonata Program by Schnabel and Huberman Delights—MacDowell and State Orchestras Appear

BOSTON.—What purported to be the first American performance of Gluck's Don Juan was given by the Wellesley College Dance Group, Orchestra and Theater Workshop in Alumnae Hall, Wellesley, on March 20. The piece was described in the printed program, amusingly recalling an old play-bill, as a "grand tragi-comic pantomime," with the appropriate sub-title, The Libertine Destroyed.

In effect the piece is what we call a ballet, and as such it was presented—or, say, as danced drama. The music, spiritedly if a little amateurishly, played by the Wellesley College Orchestra under the capable direction of Malcolm Holmes, was disappointing. Gluck has written more fetching tunes for the ballets to his operas. And the best part of the score, the Dance of the Furies at the end, was not unfamiliar, since it is usually heard in the composer's Orpheus, as the hero of that opera attempts to gain entrance into the kingdom of the dead.

The dancers performed fairly well, considering that they, too, made no claims to professional standards. The choreography was simple, without any attempt at a stylization that they might not have been able to bring off. The principal burden fell on Margaret Wyckoff, the Don Juan, and she seemed to deserve that share. The most expert part of the proceedings was the staging—including not merely the grouping of the characters, but also the physical effects. The costumes were colorful and pretty. There was a single set, artfully constructed, so that, by carefully planned lighting, it did duty for the square before the house of the Commander, Don Juan's banquet-hall and the grave-yard.

A large audience was obviously engrossed with the presentation, which was admirably conceived and executed in a co-operative spirit.

MALKIN CONSERVATORY CONCERT

The chamber music market is looking up hereabouts when it is possible to hear a Beethoven trio on two successive evenings in the concert hall. Beethoven's trio in C minor (opus 1) was played at a faculty concert of the Malkin Conservatory of Music in Steinert Hall on March 22 and by the Goding-Thiede-Zeise Trio at their concert in the Boston Art Club on the following evening.

The three performers at the Malkin concert were Leon Tumarkin, pianist, Harry Dickson, violinist, and Joseph Malkin, cellist. They ended their program with the Brahms trio in B major (opus 8). In the Beethoven composition their performance was marked by neat style and incisive delivery; in the Brahms by nobility of expression, as well as by sincerity. The heavy burden that rests on the cello in the Brahms number was superlatively played by Mr. Malkin. The middle number of the program, Handel's sonata in F major for piano and violin, was played by the Messrs. Tumarkin and Dickson, with good style and balance.

GODING-THIEDE-ZEISE

At the other trio concert and program was rounded out by Beethoven's trio in B flat major and Samuel Barber's sonata for cello and piano. The latter work, played by Karl Zeise and Howard Goding, was disappointing in its first Boston presentation. In content and style it was essentially out of tune with our day and certainly with our scene. The performers, however, seemed to take the music quite seriously and to give it a good performance. The early Beethoven trio, too, was efficiently played by the same players and Alexander Thiede, but the B flat major trio, a noble work, clearly demanded more painstaking preparations.

A chamber concert was given in Brown Hall under the auspices of the New England Conservatory of Music on March 22. The program consisted of Beethoven's sonata for piano and violin in G major; Brahms's sonata for cello and piano in E minor and Walter Piston's trio. The performers were Jesus Maria Sanroma, pianist, Harrison Keller, violinist, and Alfred Zighera, cellist.

SCHNABEL AND HUBERMAN

But the great event of the week for this reporter was the violin-piano sonata concert of Huberman and Schnabel, which attracted a large and enraptured audience to Jordan Hall on March 24. The program consisted of the Beethoven in C minor; Brahms in G major; Mozart in B flat major; and Schubert's fantasy in C major. The playing was of a spiritual quality transcending the feeble efforts of this writer to describe it in words.

FIEDLER LEADS MACDOWELL ORCHESTRA

An interesting concert was given by the MacDowell Club Orchestra, assisted by its chorus, under the direction of Arthur Fiedler in Jordan Hall on March 25. The program contained, in addition to orchestral numbers by Beethoven and Strauss and a group of miscellaneous choruses, the Stravinsky Symphony and a Concerto Grosso for trumpet and orchestra by S. W. Mueller. The latter two works were being heard for the first time in Boston. The chief interest in Stravinsky's work was its difference from the things he began to write immediately afterwards. The work by Mueller, which was marked first American performance, consisted of the application of modern harmony and counterpoint to classic forms. The venture was successful enough at least to stimulate a desire to hear the thing again.

Roger Voisin, a young trumpteter, played the solo part with the skill, poise and virtuosity of a first-rate artist. The orchestra under Mr. Fiedler's invigorating direction, has rarely been heard to such good effect.

STATE SYMPHONY GIVEN NOVELTY

The State Symphony Orchestra (WPA) under the direction of Alexander Thiede played a symphonic prelude, The Blot on the 'Scutcheon, by Professor Leo Rich Lewis and Beethoven's Pastorale Symphony in the Copley Theatre on March 21. In addition, Mildred Taylor Shaw played the twenty-second Viotti violin cencerto with requisite technical facility, sound musical qualities and discriminating taste. M. S.

Princeton Choir Aids Trenton Orchestra

Max Jacobs Conducts Symphonic Forces in Fourth Event of Season —Bach Program Given by Wellesley and Princeton Choruses

TRENTON, N. J.—An excellent performance of Haydn's Fourth Symphony ("Clock") marked the fourth concert of the season, given by Max Jacobs and the Trenton Symphony Orchestra on March 2. Mr. Jacobs and the orchestra realized an extraordinary achievement through absolute fidelity to the score and accord between musicians and conductor. Arthur Wriggins, first flutist, admirably performed the stellar solo work demanded of his instrument.

The Princeton University Choir under their director, Robert Hufstader, appeared twice during the concert. This group of sixty male voices chosen by competition from the undergraduates and students of the graduate school sang from the works of such composers as Palestrina, Heinrich Schütz, J. S. Bach, Schwedoff, Tschaikowsky and Borntniansky. Mr. Hufstader's complete knowledge of his art and his excellent training of a fine group of voices produced an inspiring interlude.

The program opened with the overture to Anacreon (Cherubini); and continued with (the Dream Pantomine from Hänsel and Gretel (Humperdinck); Sailors' Dance from The Red Poppy (Gliere); and the Rhapsody España (Chabrier)

PRINCETON CONCERT COMMEMORATES ELIZABETH MILBANK ANDERSON

Princeton University's annual tribute to the memory of Elizabeth Milbank Anderson was held on March 14. Despite a driving snow-storm, the chapel was filled to capacity for a magnificent and inspirational afternoon of musical praise and devotion.

Robert Hufstader assistant professor of Music at Princeton, conducted the combined choirs of Wellesley College and Princeton University, assisted by Alice Mary Anderson, soprano; Mary Louise Beltz, alto; Clifford Menz, tenor; Donald Bundock, bass; members of the National Orchestral Association; Ray Rudy, organist; and Jack Stoll, pianist, in four works of Johann Sebastian Bach. The chorale, Komm, Süsser Tod; cantata (No. 190) Singet Dem Herrn; Brandenburg Concerto (No. 2) in F major and the Magnificat were offered and this elaborate program was conducted and performed to please and satisfy the most astute critics and students of Bach.

The chorus was excellent trained and the soloists sang their respective recitatives and arias in a combination of beauty and dignity.

The Brandenburg Concerto, as performed by the talented members of the orchestra was a highlight of the afternoon. Otto Frohen, solo violinist, Sidney Halpern, first oboe and Mortimer Rapfogel, first flutist, were especially noteworthy in their performance. W. T. R.

KATHRYN MEISLE,

of the Metropolitan Opera, sang the contralto part in the Bach St. Matthew Passion with the Boston Symphony Orchestra in Symphony Hall, Boston, on March 26 under Serge Koussevitzky. Other current appearances for the American singer are: April 8, Kraft Music Hall broadcast; 14, Wooster College; 15 and 16, concerts in Louisville for the Kentucky Education Association; May 4 and 5, Cincinnati Festival; 13, Evanston Festival; 23, Ford Radio Hour. In October she opens her 1937-38 season with a transcontinental concert tour, and in November returns to sing with the San Francisco Opera. December sees the beginning of her third season with the Metropolitan Opera.

Crowded Music Schedule In Providence

Artur Schnabel and Frank Forest Among Recitalists—Fray and Braggiotti Appear with Resident Symphonic Body

PROVIDENCE, R. I.—Concerts too numerous to mention crowded into the late winter days, but the small intimate recitals have achieved the distinction of being the most delightfully artistic both on account of the distinguished musicians participating and in the quality of the works produced.

Such were the two musicales at the Wheeler School, in the first of which was heard the Sanroma-Bedetti-Laurent Trio. Among their choice offerings was Five Impressions of a Holiday (Goossens) colorfully and expressly played; sonata for flute and piano (Benedetto Marcello); and Adagio et Allegro in A major (Boccherini) for cello and piano.

The second recital featured Putnam Aldrich, harpsichordist and George Milan Tinker, tenor. The program contained airs for the harpsichord from Purcell, Bach, Chambonnieres, Handel, Rameau and Couperin, all given in Mr. Aldrich's inimitable manner. Accompanied by the harpsichord Mr. Tinker sang with pure diction and clear resonant voice unusual songs of Caccini, Scarlatti and Bach.

George Fior, pianist, gave a recital in the music room of Mrs. Robert Dresser's residence. The program was from the lesser works of Scarlatti, Bach, Beethoven, Chopin, Scriabin, Grainger, Liadoff, but all were played with taste and skill, a fine sense of rhythm, imagination and understanding.

A facile technic, well defined rhythms, intelligent phrasings marked the recital of Mildred Pansy at Alumnae Hall, Pembroke College. The Organ Fugue and Fantasia in G minor (Bach), the Variations Symphonique (Franck), the second part of which was played by Prof. Arthur Hitchcock, were given clean cut performances. The Chopin Sonata in B flat minor brought enthusiastic applause and the moderns were performed with feeling and sympathy.

FRANK FOREST SINGS

Frank Forest presented a recital for the Pawtucket Civic Music Association in Pawtucket High School Hall. Most of the program was composed of songs adapted to his graceful style of singing. Of the best was The Man Who Would Turn Lover (Pergolesi) and the hill-billy song The Little Wawhee (Bartholomew) and the German Fischerweise (Schubert). Edwin McArthur played delightful accompaniments and several solos. Both artists were given generous and enthusiastic applause.

The Providence Symphony Orchestra (Dr. Wassily Leps, conductor), with the duo-pianists Jacques Fray and Mario Braggiotti, gave a popular concert in the Metropolitan Theatre. The playing of the orchestra has advanced in this present season and their numbers were a delight. Fray and Braggiotti were greeted with overwhelming applause after Spanish Rhapsody (Braggiotti), Bolero (Ravel) and Variations on Yankee Doodle.

A program showing the development of piano music was played by Evelyn Safford, Ethel Richardson, Marjorie Morgan and Gertrude McIver in the Plantations Club Auditorium. Each was particularly well adapted to the period she was chosen to represent and each shared in the well earned applause.

ARTUR SCHNABEL IN SONATAS

Artur Schnabel presented a sonata recital for the Community Concert Association Series in Metropolitan Theatre. Sincere and beautiful were his delineations of Schubert, Beethoven, and Mozart, intensely conceived and given without ostentation.

A two piano recital was offered at the Music Mansion by Louise Winsor and Frederic Very which proved of more than ordinary interest. There was fine attack, liquid tone, good pedalling, exactness of imitation, unanimity, all of which received well merited applause. B. N. D.

Eastman School Announces Plans for Festival of American Music

ROCHESTER, N. Y.—Plans for the annual Eastman School Festival of American Music include five evening performances, three of these in the Eastman Theatre, one in Kilbourn Hall. The Festival week this year is that of April 25-May 1.

The Music Festival will open with a performance in the Eastman Theatre by the Eastman School Symphony Orchestra and Eastman School Chorus. It will include the usual American Composers' Concert by the Rochester Philharmonic Orchestra, Dr. Hanson conducting, and will end with a performance of four ballets in the Eastman Theatre, with the Rochester Civic Orchestra, with choreography by Thelma Biracree, pupils from whose dance classes assisted by guest soloists will be the stage performers, Dr. Hanson conducting. The ballets chosen are Burrill Phillips' Courthouse Square, given its first production; The White Peacock, music by Charles Griffes; a ballet derived from Maeterlinck's play The Blue Bird, with DeLamarter's Betrothal Suite as music; and William Grant Still's ballet based on a Martinique legend, Guiabless, repeated from a performance in an earlier festival.

The Eastman School Chorus will sing Dr. Hanson's The Lament for Beowulf at the opening concert. Included in the program for the American Composers' Concert will be a new symphony by Bernard Rogers, a new choral work by Wayne Barlow and a concerto for violin and orchestra by Frederick Stock in which Edward Preadore, candidate for the Eastman School Artists' Diploma, will be the soloist.

An innovation will be made this year in that during the week preceding the festival a symposium will be conducted in Kilbourn Hall in which some twenty compositions, in majority for symphony orchestra, by members of the composition classes of the Eastman School will be performed. The procedure will follow that in the American Composers' Symposium of last fall. The student works will be given sufficient performance to make plain their content and character. The public will be admitted to all the performances of this symposium.

Josef Lhevinne Triumphs In Budapest

(Special telegram to the Musical Courier)

BUDAPEST.—Recitals here by Josef Lhevinne have been triumphs for the pianist. Mr. Lhevinne's current European tour includes London, Stockholm, Vienna, Prague, Amsterdam and other cities in Hungary and Czechoslovakia. He returns to the United States late in April. K. R.

NEW YORK CONCERTS

MARCH 22

National Orchestral Association Leon Barzin, always alert in the securing of novelties for the Carnegie Hall concerts of the National Orchestral Association, offered on the present occasion a hitherto unproduced concerto for piano and orchestra by Vittorio Giannini, American composer. The work was written during his sojourn (recently ended) at the American Academy in Rome. Also Boessenroth's orchestral transcription of Bach's passacaglia and fugue in C minor, was heard in New York for the first time. Boessenroth is librarian of the Minneapolis Orchestra. The concert ended with Brahms' fourth symphony.

Giannini's concerto, in three movements, bears close style relationship to his other works previously performed in the metropolis. He is essentially a romantic composer, with practically no modern leanings of the moment. In his opus under discussion, he follows the general manner (and even the idiom here and there) of Tschaikowsky, Rachmaninoff, Liszt and Scriabin. Giannini's own invention runs to decidedly lyrical melody, some of it more suited for operatic than for piano treatment. It is red-blooded melody, and its young creator is not afraid to make prolonged use of it. Orchestrally, the score is somewhat overladen with weight and workmanship, and could well stand the cutting pencil in the matter of length.

Nevertheless, the concerto has the effect of sincerity and vitality and engages the fancy of the listener as well as the best capacities of an expert player. Giannini, seated in a box, was singled out by the audience for a measure of applause which necessitated the response of several bows.

Rosalyn Tureck played the solo part, delivering it in brilliant fashion technically, and with unflagging spirit and sweep.

Boessenroth's transcription of Bach showed musical reverence but seemed somewhat massive as to instrumentation.

Barzin and his young orchestral corps gave a highly satisfactory account of all the program, but especially the Brahms symphony, fluently executed and vitally toned.

Ethel and Otto Luening New American works and unfamiliar classics were a feature of the joint recital given by Ethel Luening, soprano and Otto Luening, composer and flutist, at Town Hall. Willard Rhodes assisted at the piano. Among the older rarities heard were an aria from Bach's cantata Von der Vergnügsamkeit, with flute obbligato; Handel's sonata in A minor, transcribed for flute and piano by Ralph Kirkpatrick and Mr. Luening from the MS. score in the British Museum; and Mozart's scena and aria (written for concert purposes), Ma che vi fece, O stelle. These works were done with evident musicianship and understanding treatment. The singer succeeded well with the difficult airs, and the flutist played with skill. In the modern group were first hearings of scores composed for the artists: Mr. Luening's The Happy Sinner, Wallingford Riegger's music for voice and flute, Henry Cowell's Vocalise, Evelyn Berckman's Rory More's Cascade (from her suite for flute and wordless voice, Dr. Johnson's Visit to the Hebrides), and Robert McBride's Nonsense Syllables (repeated). There was also the first presentation of a version of Queenie's Song from Aaron Copland's new opera, The Second Hurricane, made especially for the artists. All these were of considerable interest as showing contemporary native trends, and they were performed with much devotion and a high measure of conviction by the gifted musical pair. The audience was increasingly enthusiastic as the recital progressed, and applauded warmly.

MARCH 23

Philadelphia Orchestra Its ninth concert at Carnegie Hall this season brought the Philadelphia Orchestra to the metropolis with Eugene Ormandy in command of the popular symphonic body. He has gained a large following in a city which has its own Philharmonic and also enjoys visits from the Boston organization.

Ormandy's standing is won deservedly, and he emphasized his talents again last week in no uncertain degree, by giving readings of real import and imagination. One of them at this concert was Brahms' fourth symphony, interpreted with broad lines, and marked stressing of melodic curves.

The concert opened with Lucien Cailliet's excellently made orchestral transcription of a Passacaglia in D, by Dietrich Buxtehude (1637-1707), famous German organist whom Bach walked many miles to hear. The opus is strictly in the style of the period and at times sounds amazingly much like Bach's Passacaglia in C minor.

Extremely sensitive musically, and subtle as to coloring, was the Ormandy conception of De Falla's set of pieces for piano and orchestra, called Nights in the Gardens of Spain. The lovely music had truly atmospheric presentation, in which Judith Sidorsky earned a full share of credit for her facile and evocative aid on the solo instrument.

Zoltan Kodaly's Dances from Galanta (heard recently at a Philharmonic concert under Rodzinski) pleased again with their rhythmic zest and bits of nostalgic tune. The orchestra played this number with irresistible brilliancy. The auditors gave Ormandy and his group every indication of favor.

Louis Bailly and Genia Robinor The rare voice of the viola as played by Louis Bailly, formerly of the Flonzaley Quartet and a faculty member of Curtis Institute, a master in his field, was heard with the piano support of Genia Robinor, in a sonata program at Town Hall. This was the first of two such events, and brought hearings of a Handel sonata in G minor; Brahms' sonata in F minor (op. 120, No. 1), which in its original version was for clarinet and piano; Rachmaninoff's sonata in G minor (op. 19), first written for the cello; and the Ernest Bloch viola suite. The distinguished artistic pair, who had recently returned from a tour of European cities, offered a highly meritorious evening of music. There was authority, mellowed musicianship and tonal suavity in the viola expositions of Mr. Bailly, whose playing concealed its delicate art beneath an apparent absence of technical effort. Miss Robinor proved to be a good co-artist, playing with grace and stylistic perception, a strong sense of proportion and tonal clarity. Among the high spots of a list that was wholly delightful and aristocratic in effect were the haunting beauties of the Brahms and the serene flow of the Handel measures. Rachmaninoff's deeply-felt, romantic, but rather prolix composition proved interesting as a relative novelty, and the Bloch work, which won the Coolidge Prize in 1919, emerged as one of the most individual scores of this Swiss-American creator. The audience was extremely appreciative and recalled the artists repeatedly after each number.

MARCH 24

Emily Roosevelt A cordial reception was accorded Emily Roosevelt, soprano, on her return to the New York concert platform after an absence of several years. Miss Roosevelt was heard before a large audience at Town Hall on Wednesday night. She began with excerpts from Bach's Phoebus and Pan, and his Erschallet, ihr Lieder, and two Mozart arias from the Marriage of Figaro and Don Giovanni. The next group was devoted to Brahms, Schumann and Schubert; the third to Rachmaninoff, Hugo Wolf and Richard Strauss. After the intermission Miss Roosevelt presented songs in French by Debussy and Fauré and in English of Roger Quilter, Mildred Lund Tyson (Sea Moods, a song in manuscript), David W. Guion and Richard Hageman. This singer is a recitalist of infinite resource. She tempered the tone and volume of her voice with exquisite skill to the interpretative and stylistic requirements of her program. The voice itself is strong, bright and finely timbred. The only caution the critic might direct to Miss Roosevelt is to guard against a tendency to unevenness in tone production. However, in the face of so discerningly selected and artistically delivered a list, the verdict of the hearer must be overwhelmingly favorable. Miss Roosevelt's audience did not stint their ardent applause. Her musicianly assistant at the piano was Edwin McArthur.

MARCH 25

Philharmonic Orchestra Owing to Good Friday the usual Philharmonic Orchestra week-day matinee was set forward to Wednesday, while the Thursday evening concert held to its regular schedule.

A special attraction on both occasions was the new one-movement symphony by Samuel Barber, young Philadelphia composer, and erstwhile honor student at the Curtis Institute there. Other distinctions gained by him are the winning of a two-year fellowship at the American Academy in Rome, and two Pulitzer Prizes.

Barber's was not an unfamiliar name to Philharmonic patrons, as that orchestra two seasons ago produced his Music for a Scene from Shelley. The symphony, created in Rome, 1935, had its world premiere in that capital last December, and its initial American hearing in Cleveland, January 22, under Artur Rodzinski, who also led the performers of last week.

The music is splendidly fashioned, with sure purpose and direction, and fastidious taste in orchestration. Compromising between older and newer harmonic idioms, Barber's work offers much melodic content of an attractive kind. The development and coloring are carefully applied and show deftness in the devising of contrast and climax. The total impression was one of convincing merit and strong promise in a composer who has

(*Continued on Page 27*)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT
MENUHIN
MARTINI
FRANTZ
JEPSON
BAMPTON
ANTOINE

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

Toppo Photo

GORODNITZKI

"A PIANIST OF STELLAR RANK[1]"

"PUNCTILIOUS AND ELEGANT VIRTUOSITY[2]"

[1] *New York Times* (*Carnegie Hall Recital, Nov.* 1, 1936) [2] *New York Post*

EXCLUSIVE MANAGEMENT

ANNIE FRIEDBERG • 250 West 57th Street • New York

Steinway Piano

Grace Moore

World Famous Soprano

FIRST CONCERT TOUR IN TWO YEARS
FALL 1937 *and* SPRING 1938

Management: METROPOLITAN MUSICAL BUREAU, INC.
113 West 57th Street, New York City
Division of Columbia Concerts Corporation of Columbia Broadcasting System

MISS MOORE *now on the* AIR SATURDAY NIGHTS *at* 9.00 p.m. E.S.T.
WABC *and* OTHER COLUMBIA NETWORK STATIONS *for* NASH MOTORS

Decca Records

Italian and Foreign Leaders Conduct Florence Orchestra

Fritz Reiner Garners Plaudits—Song Contest Held—Music Teachers to Be Licensed—Concerts Given in Factories for Workers

FLORENCE.—Our symphony concerts continue to draw large weekly audiences. Leading Italian and foreign conductors succeed each other on the rostrum, and the season is one of the most brilliant in years. Antonio Guarnieri, a favorite here, scored in a mixed program, with Gilda Alfano, mezzo-soprano, as the soloist.

Fritz Reiner returned after an interval of three years. His persuasive handling of the orchestra was warmly welcomed by a large audience.

At Fritz Stiedry's appearance he made his Italian debut and won success in an eclectic list of works, including Giovanni Salviucci and Hindemith.

At the seventh concert, Antonio Votto delighted his admirers with the charm and verve of his leadership in varied and brilliant pieces.

Franz von Hoesslin conducted the eighth concert, at which he gave the first Italian hearing (a sensitively read one) of Sire Halewyn by Adriano Lualdi. The opus, well received, has picturesque evocations and beautiful cantilena passages. Sara Scuderi, soprano, delighted with her singing in the new composition.

CHAMBER MUSIC

Chamber music has been flourishing in the Sala Bianca under the auspices of the Amici della Musica. The Florentine Chamber Orchestra, led by Mario Rossi presented three novelties: Proverbi di Salamone for tenor (Angelo Parigi) and female voices; de Falla's Psyché; and a concerto for cello and twelve instruments by Rieti, with Arturo Bonucci, soloist.

The Paris Saxophone Quartet scored brilliantly in a long program, and the organization also obliged with encores.

LYCEUM CLUB RECITALS

Several interesting concerts took place at the Lyceum Club: one by Gino Gori, pianist, winner of the Consolo Prize; another by Isodoro Koganoff, Russian violinist, trained in Italy; and a third by Stell Andersen, American pianist, whose assured technic and animated, intelligent interpretations favorably impressed her audience and won hearty applause.

At the Piazza di Parte Guelfa we heard Lajos Szirka, Hungarian violinist, in a sonata *séance*, partnered by Kurt Sober. The artists displayed impressive technical equipment and sensibility of interpretation.

NATIONAL BEL CANTO COMPETITION

The National Competition of Bel Canto was held under the presidency of Gino Marinuzzi. The judging committee comprised representatives of the General Directorate of the Theatre, the Syndicates of Musicians and Lyric Artists, the Superintendents of Enti Lirici of Rome, Florence, Milan, Naples, Genoa, Palermo, and Verona, and other outstanding figures in the musical and theatrical world. This distinguished and influential body assembled with the aim of discovering, recognizing and advancing new vocal material.

REGULATIONS FOR PROFESSIONAL MUSICAL INSTRUCTORS

A decree has been published regulating and ordering the profession of music teachers in schools and orchestras. This ordains that those who do not possess the necessary diplomas to date, but who had, on July 2, 1934, been for at least three years musical instructors in schools, must apply for and obtain the right to continue their work through the Ministry of Education. This drastic step has been organized to regulate and elevate the position of public musical instruction in Italy.

With the aim of extending cultural and artistic enjoyment to the working masses, an experiment is being made with concerts in the factories. These events, under the direction of the Afterwork Association, are given during working hours, assembling the workers at about eleven in the morning for an hour of music. Two of these have been held, and proved immediately successful.

The first program comprised Barber of Seville (Rossini), Unfinished Symphony (Schubert), barcarolle from Silvano and intermezzo from L'Amico Fritz (Mascagni), and two Hungarian dances (Brahms). The second concert, a duplicate of the first with additional numbers, included Peer Gynt (Grieg) and prelude to Act IV of La Traviata (Verdi). Both occasions were eminently successful, and the delight and rapt attention given by the workers to the music afforded the committee such satisfaction that the initiative is to be continued, thus bringing music to the people as part of their "daily bread."

DOROTHY NEVILLE LEES.

Lake Placid Festival to Be Led by Dr. John Warren Erb

Dr. John Warren Erb, chairman of the recent Lake Placid Choral Composition Contest, is to conduct the Music Festival at Lake Placid Club in the Adirondacks on May 22. A chorus of 600 voices made up from the high schools of the surrounding cities will take part in this day of singing. Genevieve Rowe, coloratura soprano, is the soloist of the festival.

Since January 1 Dr. Erb has appeared as conductor with the Lafayette College Glee Club in concerts at Pocono Manor in Pennsylvania on February 6; Philadelphia, February 14; Millville, N. J., March 20.

On March 17 the Symphonic Society of the department of education of New York University conducted by Dr. Erb gave its second orchestral concert. The prize composition of the Lake Placid Choral Contest, The Temples of Peshawur by Dr. Otto Wick of San Antonio, Tex., will be given its initial performance by the Musical Arts Chorus under the direction of Dr. Erb.

Dr. Erb has also been engaged to act as judge and guest conductor in music festivals and contests at Fredonia and Plattsburg, N. Y., Huntington, L. I., and Waterbury, Conn., this spring.

New Operetta by Douglas Moore Produced at Bronxville High School

An operetta commissioned by Willard Rhodes of the music faculty of the Bronxville (N. Y.) Public Schools was given its first performances on March 5 and 6. This was The Headless Horseman, adapted from Washington Irving's tale The Legend of Sleepy Hollow. The libretto is by Stephen Vincent Benet, the music by Douglas Moore. Mr. Rhodes' object in commissioning the work was to provide the high school chorus and orchestra with a modern stage work within the emotional and technical range of high school students. The operetta was preceded by a short concert in which the chorus sang Americana by Randall Thompson. The high school string quartet also was heard.

Keith Falkner Here for Tour in Concert

Keith Falkner, British baritone, who arrived in America recently, has completed a concert tour of Eastern Europe, including recitals at Prague, Vienna, Budapest, Zagreb, Belgrade and Bucharest. On March 14 he sang the Bach St. Matthew Passion in London, in which he also fulfilled his first

EMMA A. DAMBMANN,

contralto and vocal teacher, announces a concert by junior and professional students, on April 18, in the Master Institute, New York. Irene Hampton, pianist and Audrey Call, violinist, will assist in solo-items.

American engagement this season—on Good Friday with the Boston Symphony Orchestra.

From Boston Mr. Falkner goes to the Pacific Coast for a tour of the northwest. On his way back East he stops at Cleveland to sing the Beethoven ninth symphony under Artur Rodzinski on April 22 and 24 and in Cincinnati the week of May 3 for the festival, where he will be heard as Christ in the Elgar oratorio The Apostles and in excerpts from Lohengrin and Parsifal. In order to allow him to sail for England the middle of May to make his second film there, Mr. Falkner's managers, Columbia Concerts Corporation, have been forced to cancel his appearances at the Bach Festival in Bethlehem, Pennsylvania, and at another Bach Festival which is to take place at Berea, Ohio.

Sevitzki Conducts Philadelphia Simfonietta Programs

Fabien Sevitzky, founder and conductor of the Philadelphia Chamber String Simfonietta, led that organization in the third concert of its eleventh season in the Bellevue-Stratford Ball Room, Philadelphia, on March 31. On April 5, Mr. Sevitzky will conduct the Simfonietta in its guest appearance before the "Bohemians" in New York. On April 10, the Simfonietta gives its ninth annual children's concert in the Bellevue-Stratford, and on April 15, Mr. Sevitzky directs his Boston Young Musicians' Orchestra of 100, now in its sixth season, at a concert in Jordan Hall, Boston.

Bethlehem Choir Announces Plans for Thirtieth Bach Festival

BETHLEHEM, PA.—The Bethlehem Bach Choir, numbering 265 voices, is preparing for the thirtieth Bach Festival to be held in the Packer Memorial Chapel at Lehigh University on May 28 and 29. For the Friday program, six cantatas have been selected by Dr. Bruce Carey, the director, four of them new to a Bethlehem audience. These are: The Heavens Declare the Glory of God; Blessed Jesus, Priceless Treasure, a solo cantata; the choral scores, God Is My King; and Out of Darkness Call I, Lord, to Thee. The remaining two cantatas are Sleepers, Wake (given in 1920) and Now Hath Salvation (sung in 1918). Five chorals also form part of Friday's program. On Saturday the Mass in B minor will be given in complete form by the Bethlehem Bach Choir for the thirtieth time. Soloists are Louise Lerch, soprano; Grace LaMar and Lillian Knowles, contraltos; Arthur Kraft, tenor; and Julius Huehn, bass. Miss LaMar and Miss Knowles are new soloists for this festival. W. R.

New Works and Artists In San Francisco

Stravinsky's Symphony of Psalms Done by Orchestra and Municipal Chorus—Young Violinist Plays under Monteux Baton—Segovia and Nimura in Recitals

SAN FRANCISCO.—New artists and new music, and some well established favorites, filled the local picture in the middle weeks of March.

The principal new work was Stravinsky's Symphony of Psalms, presented by the Municipal Chorus under the composer's direction. This austere, monumental, granite work scored a popular success such as few compositions in so uncompromising an idiom have achieved. Audiences rarely respond to works of similar severity and forthrightness with such genuine acclaim. The music of Stravinsky won new followers through this occasion.

The symphony shared an Easter program with Rossini's Stabat Mater, beautifully sung by the Municipal Chorus under Hans Leschke, assisted by four able soloists—Marie Montana, Margaret O'Dea, Cecil Lausten and Douglas Beattie.

RECITAL APPEARANCES

The principal new artists were Isaac Stern, Yeichi Nimura, and the Russian Imperial Singers. Mr. Stern, a sixteen-year-old San Francisco violinist, made his first appearance in big-time surroundings as soloist under the impeccable conductor Pierre Monteux and the San Francisco Symphony Orchestra. He played the Brahms concerto, and his success was heart-warmingly impressive. The East will hear from him before long, and in no unemphatic fashion.

Mr. Nimura was greatly admired for his magnificent technical achievement, although some of us felt the content of his dances to be rather limited. The Russian singers presented the usual liturgical and folk music with the usual sonority, color and liveliness.

Andres Segovia once again worked his miracles with his guitar. Trudi Schoop and Her Comic Ballet were so well received in their new dance comedy, Blonde Marie, that two additional performances are booked for the near future. The Roth Quartet returned for an unusual and beautiful concert with E. Robert Schmitz, presenting a Beethoven piano quartet; Schubert's A minor string quartet; and the piano quintet of Ernest Bloch.

CONVENTION OF TEACHERS

The city has been host to teachers of music from many western states and from Hawaii and the Philippines as well, assembled to exchange views and ideas in the convention of the California-Western School Music Conference. The convention ended with a gala concert, in which a band, a chorus and an orchestra, hand picked from public schools throughout California, participated under the direction of eminent conductors. The choral portion of the evening—which was all I was able to hear—was miraculously good. Many a professional chorus might envy these youngsters the precision, intonation and quality they display.

The orchestra season is drawing to a close, but with a bang. Ernest Schelling comes from New York to conduct a series of four children's concerts and to appear as soloist under Monteux. John Charles Thomas and Sylvia Lent will also apear under the French leader's baton. Monteux is to remain in this city until July to conduct broadcasts. A. F.

Goossens to Direct Boris with Chicago Opera

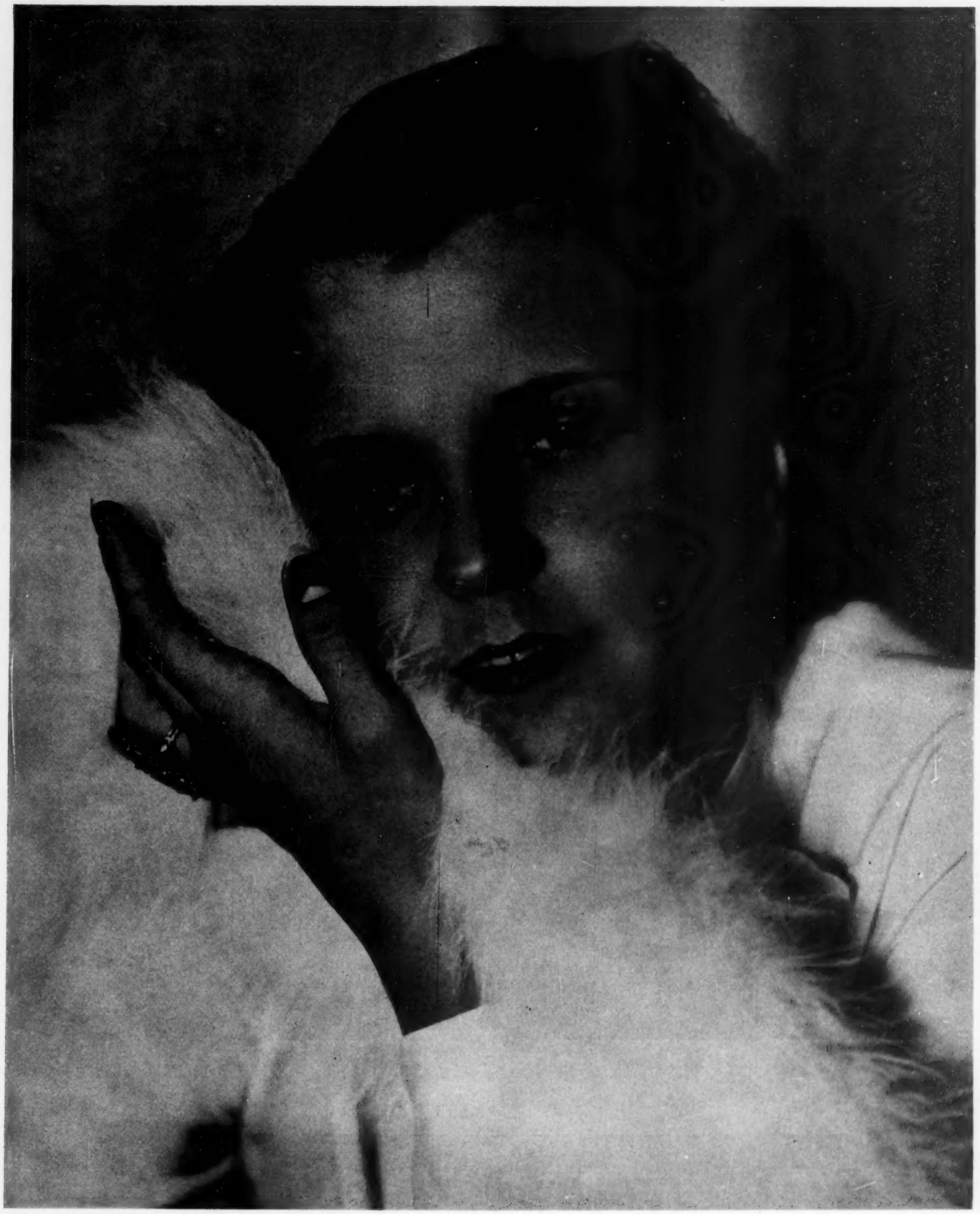
CHICAGO.—Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, has been engaged by the Chicago City Opera to direct two performances of Boris Godounoff next season. The title role is to be sung by Feodor Chaliapin. R. D.

Said of EUNICE NORTON:

"SHE HAS TECHNICAL APLOMB, ABUNDANT ENERGY, A KEEN SENSE OF RHYTHMIC CONTRAST AND LYRICAL SWEEP."

—*New York World-Telegram*

NBC ARTISTS SERVICE,
RCA Bldg., New York
George Engles, Director



MARION TALLEY

RE-ENGAGED NEXT SEASON, RY-KRISP RADIO PROGRAMS, BEGINNING OCTOBER 3, 1937.
Current programs Sundays, 5 P.M. E.S.T. until June 27 inclusive, Red Network NBC

Management NBC ARTISTS SERVICE—George Engles, Managing Director
Hollywood New York

Chicago Concert Audiences Enjoy Trio of Novelties

Illinois Orchestra Introduces Scores by Heiden and Kubik—Martinu Quintet Played by Rudolph Ganz and Mischakoff Quartet—Recitals of Interest—Lange Leads Stock Forces in Easter Music

CHICAGO.—The Illinois Symphony Orchestra (Albert Goldberg conductor) featured two premieres at its March 21 concert at the Great Northern Theatre. Bernhard Heiden's prelude for orchestra had its initial American performance and American Caprice, for piano and chamber orchestra, by Gail T. Kubik, received its first hearing in Chicago. The soloists were Marion Hall, pianist, who played the Kubik novelty and the Purcell-Sowerby prelude and toccata for piano and string orchestra; and William Faldner, violinist, who was heard in Lalo's Symphonie Espagnole. The program also contained Cherubini's Water Carrier overture, Smetana's From Bohemia's Woods and Fields and Strauss' Wiener Blut waltz.

RUDOLPH GANZ ASSISTS QUARTET IN NOVELTY

At the final concert of the Chamber music Association series in Orchestra Hall foyer on March 22 the Mischakoff String Quartet was fortunate in having Rudolph Ganz as assisting artist in the first performance of Bohuslav Martinu's piano quintet. Though our dislike for dissonance is marked and the Martinu novelty abounds in discord, Ganz and his associates brought out the beauties contained in the short quintet so well as to dwarf its irritating passages. Better ensemble playing is difficult to imagine and the number was so well liked as to bring an encore—the first movement from the Schumann quintet.

CHICAGO SYMPHONY CONCERTS

Hans Lange and the Chicago Symphony Orchestra gave four concerts during Holy Week—the penultimate Tuesday matinee, the regular Thursday-Friday program and the Saturday night popular concert. The Tuesday program consisted of Bach's Sinfonia to a church cantata, Beethoven's Eroica Symphony, and Wagner's Flying Dutchman, Lohengrin and Tannhäuser overtures. Good Friday music was played at the regular concerts and Saturday night Conductor Lange conducted a lighter list of symphonic numbers.

TARNOWSKY'S PUPILS GIVE SPANISH PROGRAM

A year or so ago artist students from the class of Sergei Tarnowsky, musical director of De Paul School of Music, presented a series of piano programs enlisting works of composers of all nationalities. So instructive was the series that another was arranged for this season, the first of which was given on March 23 when a Spanish program was presented with Dilworth Simmons, Mae Yampolski, Dorothy Pollen, Adabelle Gross, Natalie Rudeis, Samuel Sorin and Marie Crusafulli the interpreters of piano literature by Padre Soler, Granados, Novarro, Albeniz and Infante. The participants are congratulated collectively for their effective playing of an unhackneyed and interesting program. All of them are beyond the ordinary pupil stage, judging from their lucid and original interpretations. Tarnowsky's pupils are noted for their facile technic, good phrasing and the beauty of tone they draw from the piano. These qualities plus a fine rhythmic sense made the initial program a success for all concerned.

LAKE VIEW MUSICAL SOCIETY

The Lake View Musical Society's active members' concert of March 22 was given at the College Club by Elisabeth Whitmore, soprano; Mrs. Levering Cartwright, pianist; Mrs. Albert L. Weixel, violinist; and Ethel Swindelle, contralto.

SINGING TEACHERS' COUNCIL CONTEST

The Chicago Council of Teachers of Singing offers its first annual competition for a prize of $100 for the best setting for solo voice of Sidney Lanier's poem, Evening Song. Compositions must be in the hands of D. A. Clippinger, 617 Kimball Building, not later than July 1 and composers must be residents of the United States.

CHICAGO QUINTET IN AUDITORIUM RECITAL HALL

The Auditorium Recital Hall held a large audience for the chamber music concert given by the Chicago Quintet under the auspices of the American Admirers of German Art (Deutsche Kunatgesellschaft) on March 24. The program enlisted quartets by Beethoven and Haydn and Dohnanyi's quintet (opus 1).

MATYAS AND STEEN FEATURED IN HANSEL AND GRETEL

Maria Matyas and Eunice Steen, who have appeared jointly more than five hundred times in the presentation of Hänsel and Gretel, were chosen to give the opera in miniature by Phi Mu Gamma for its scholarship benefit at the Orrington School in Evanston on March 14. Eunice Steen (Mrs. Forrest Lamont) gave a program at the Sarah and Jane Smith Home for the Aged on March 16, being assisted in a group of duets by Forrest Lamont, for many years a leading tenor with the Chicago Opera Company and now an active singing teacher here.

ESTHER GOODWIN'S PUPILS HEARD

Two fresh young voices were brought on March 18 when Esther Goodwin presented her pupils, Anne Kruzic and Verona Tompkins, in recital in the American Conservatory Recital Studio. Considering that these youngsters have studied only a year, their singing is remarkable and their accomplishments speak volumes for Miss Goodwin's excellent training. Miss Kruzic is unusually gifted and used her soprano voice to advantage in songs by Grieg, Rachmaninoff, Kountz, Cadman and dell'Acqua. Her account of the Pace, pace, mio Dio aria from Forza del Destino was surprisingly excellent for one so young. Miss Tompkins sang with aplomb and musical taste and her contralto voice served her well in songs by Bishop, Purcell, Schubert, Curran and Gilberte. Her interpretation of Know'st thou that land from Mignon was especially praiseworthy.

HANNA BUTLER STUDIO RECITAL

On March 5 Hanna Butler's talented students sang before an enthusiastic audience.

BERTHA M. KING,
national president of Mu Phi Epsilon Sorority, is making an extended tour of all provinces of the sorority. Chicago chapters are expecting Mrs. King early in April to make arrangements for the coming Mu Phi Epsilon Convention.

Alice Marie Meyer, only seven years old, opened the program with French and English songs and was followed by three other youngsters in their teens—Mary Lee Cole, Sue Kornblith and Ethel Koplin. The program, made up of selections ranging from the old masters to the modern composers, progressed with the singing of Adelaide Anderson, Alice Bovee, Joy Cole, Ruth Braun, Willa Dryden, Terry Rivett, Rose Ingram, Thelma Jensen, Ruth Loftus, Frank Nissen, Rita Warsawska, Marjorie Westcott and Pauline Zwane. Operatic arias from Manon, Madam Butterfly, Faust and Lakme were as admirably sung by these well-trained singers as the lighter numbers.

Among the many Hanna Butler pupils actively engaged in and about Chicago are Alice Bovee, who appeared at an event honoring Minna Schmidt and given by Gesellschaft Erholung at the Atlantic Hotel, and Pauline Zwane, who recently sang for the Temple Sholem Club at the Temple. She also appeared as guest artist at the midwinter musicale of the Jennie Gaines Harris School of Music, and is singing at the Allerton Hotel on April 4.

MAE GRAVES ATKINS STUDIO NOTES

Among Mae Graves Atkins' artist-pupils Marion Blake-Forster sang the Seven Last Words of Christ by Dubois on Palm Sunday at the Windsor Park Lutheran Church, and the Messiah on Easter Sunday in Mission Covenant Church, Evanston. Florence Ruden appeared at the MacDowell Musicale in the club rooms of the Allerton Hotel on March 21. On Good Friday and Easter Sunday she sang at the Methodist Church in Franklin Park. Edna Thompson has four programs weekly on WBBM sponsored by General Mills, and a Sunday program on WGN, sponsored by the Olson Rug Company. Genevieve Dunn Arthur will appear with the Tuesday Morning Musicale in Jackson, Mich., on April 6. Helen Smith Fike is singing church and concert engagements in Sterling, Ill.

Adelaide Hemenway has been assigned the role of Josephine in Pinafore to be given in Hamilton Park Recreation House on April 5. Lucy Hess sang the Requiem by Verdi on Palm Sunday at the Church of the Redeemer. Sister Mary Estelle, director of voice at St. Scholastica Academy, presented the Academy Glee Club in an interesting program of varied music on March 7.

LEO PODOLSKY'S PUPILS APPEAR

Wade Parks recently played for the Progress Club in South Bend, Ind., and gave a recital at the Sherwood Recital Hall on February 23. Ruth Dunsmore played for Kalamazoo College as a member of the faculty in Kalamazoo, Mich. Frances Koch was heard at the Epiphany Tea at Bishop Gray's home in Mishawaka, Ind. In addition to being an artist student in piano, Gustav Strehlow is also a composer, his Mass No. 3 having recently been sung at St. John's Church at Jackson, Mich. Marilyn Wolfe appeared before the Philharmonic Club in Findlay, O. Ruth Pellegrom offered a program for the St. Cecilia Society of Grand Rapids, Mich. Helen Henry played for the P. T. A. meeting on January 27 in Findlay, O. Lourena Straubel appeared in several programs of a series of lecture-recitals jointly with the violinst, A. Chiuminatto at the Columbus Community Club in Green Bay, Wis. Rovena Bancroft was heard recently for the Athena Club, League of Women Voters and Y. W. C. A. in Jackson, Mich. Harold Berlinger played for the Renaissance Club at the Art Institute in Chicago. Velta Press appeared in a joint program at Sherwood Music School on March 22, when she played three piano groups.

JOHN SAMPLE STUDENTS' ACTIVITIES

Among John Sample's students John Macdonald, bass baritone, appeared before the Glenola Woman's Club on March 9; sang at a special Maundy Thursday service at First Presbyterian Church of La Grange; as soloist in Maunder's Olivet to Calvary at St. Peter's Episcopal Church on Good Friday (evening) and assisted as the Tre Ore service at St. James Episcopal Church on Good Friday (afternoon).

AMERICAN CONSERVATORY NOTES

Piano students of Alexander Guroff were heard in a program at the conservatory on February 14. The third ensemble recital by advanced pupils was given at the conservatory on February 14. The trio in D minor for piano, violin and cello by Irwin Fischer was heard on this program. Dorothy Baldwin presented her piano students in recital in the Studio Theatre on February 7. Rudolph Reuter, of the piano faculty, gives a recital at the Goodman Theatre on February 23. A program of compositions by Anne George, student of Irwin Fischer was presented by Catherine Saurer, pianist and Elizabeth Wilkin, contralto, at the Harriet Hammond Memorial Hall on February 21.

Sigma Alpha Iota, Gamma chapter, presented Amy Neill, violinist, with Agnes Conover at the piano, in a recital for the benefit of the chapter's scholarship fund in Kimball Hall, February 21. Compositions of Stella Roberts, Edward Collins and Leo Sowerby, members of the faculty, were played. Piano students of Olga Kuechler and Crawford Keigwin, voice pupils of Carl Songer and a clarinet student of Lillian Poenisch, were heard in recital at Kimball Hall, February 13.

RENÉ DEVRIES.

NAOMI CULLEN COOK
"The most beautiful soprano voice in the world."
—*Eugene Stinson, Chicago Daily News, Feb. 17, 1937*
Address Kimball Bldg., Chicago, Ill.

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

RALPH DOBBS
PIANIST
Management: Haensel & Jones,
113 West 57th St., New York, N. Y.

CARA VERSON
Pianist ..... *"Musical Rebel"*
Modern Repertory as Specialty
Management: EDWARD W. LOWREY,
113 West 57th St., New York, N. Y.

1867 - 70th Anniversary Year - 1937
CHICAGO MUSICAL COLLEGE
Accredited by the North Central Association of Colleges and Secondary Schools
RUDOLPH GANZ, President
SUMMER MASTER SCHOOL
Enroll Now by Mail in Advance—Write Dept. 67-C for the Summer Catalog
64 E. Van Buren Street CHICAGO

THE SALZBURG MOZARTEUM ACADEMY
announces a special six weeks' summer
MASTER CLASS *for* FLUTISTS
to be held by the internationally celebrated virtuoso
LAMBROS DEMETRIOS CALLIMAHOS

1. Analysis of the Methods and Schools in the Art of Flute-Playing.
2. The Acquisition and Development of a Virtuoso Mechanism.
3. Principles of Tone Production: The Embouchure of the Artist.
4. Higher Phases of Virtuosity and Artistry in Flute-Playing: Interpretation.
5. A Survey of the Literature of the Flute from Bach to the Present Day.

A special feature of the course will be the study of the complete Bach solo- and Chamber-music works. Mr. Callimahos will be heard in an all-Bach recital, at which he will perform the B-minor Suite and the seven Sonatas with harpsichord.

Duration of the Course: Six weeks, July 19 to August 28, 9 hours weekly. Advanced students may be given the opportunity of performing concerti with the Mozarteum Symphony Orchestra. One full tuition Scholarship will be granted by competitive examination.

Address all inquiries to:
THE SALZBURG MOZARTEUM ACADEMY
SALZBURG, AUSTRIA

"It impresses the writer as the best of the Middle Western orchestras he has heard."
OLIN DOWNES, NEW YORK TIMES, NOV. 1, 1936

THE CLEVELAND ORCHESTRA

ARTUR RODZINSKI

Conductor

Press Comment

THE CLEVELAND ORCHESTRA • FEBRUARY TOUR

The orchestra performed with notable competency throughout the program. It is excellently sound, essentially sure and most of all, finely responsive to its conductor. About Mr. Rodzinski's musicianship there is something of the "patrician" and "aristocratic" qualities, a reserve and a refinement of taste and expression which bespeak quality, an ability to be eloquent without musical gesticulation, to refine without preciousness. —*Courant,* Hartford, February 18

An exquisite construction of the Sibelius Second Symphony, erected by Artur Rodzinski and his Cleveland Orchestra, crowned a concert last night which was beyond cavil the foremost musical event in Albany this season. Under the masterful Rodzinski baton, the Clevelanders are now unquestionably near the perfection point of musical entity.

—*Knickerbocker Press,* Albany, February 11

NOVEMBER TOUR

The audience, which contained nearly all of the city's professional musicians, accepted the performance with cheers.
—GLENN DILLARD GUNN, *Chicago Herald and Examiner*

In conclusion we must add, Cleveland may well be proud of its orchestra, magnificent in every choir and presided over by an ace among conductors. —HERMAN DEVRIES, *Chicago American*

DR. ARTUR RODZINSKI CONDUCTING "ELEKTRA," CARNEGIE HALL, MARCH 18, 19, 21, 1937

One of the most thrilling and dramatic performances that the writer has been privileged to hear in thirteen years of music in New York . . . . the audience was beside itself with enthusiasm . . . . applause and cheers must have continued for ten minutes, and no wonder. No wonder in the first place because of the mighty power and majesty of Strauss' peroration; because of Mr. Rodzinski's superb reading of the score, compact of dramatic fire and a master's control of the situation.
—OLIN DOWNES, *New York Times*

Put it down the most stupendous evening a Philharmonic Symphony audience has known since the departure of Toscanini. To Mr. Rodzinski who had recently conducted a stage performance of Elektra in Cleveland, sponsored by the Cleveland Orchestra, unstinted praise must go for the superb devotion and mastery with which he presided over this concert performance. —PITTS SANBORN, *New York World-Telegram*

Mr. Rodzinski's musical direction and the Philharmonic Orchestra's playing were consummate—it would be hard to imagine a more potent and magnificent evocation of all that Strauss has inclosed in the instrumental fabric of his score.—LAWRENCE GILMAN, *New York Herald Tribune*

It looked like Toscanini days up at Carnegie Hall yesterday. The sensational reports earlier last week of the Strauss opera, "Elektra," as presented by Artur Rodzinski, the Philharmonic Orchestra, and six eminent soloists, headed by Rosa Pauly, brought an excited crowd which filled every seat and every inch of standing room. At the close veritable pandemonium broke loose. The audience just stayed and cheered and cheered and waved programs in the air and brought conductor and soloists back to the stage any number of times. . . . Mr. Rodzinski can have the satisfaction of knowing that during his brief stay here he has made musical history.
—HENRIETTE WEBER, *New York Evening Journal*

Now booking tour engagements for the season 1937-1938

11001 Euclid Avenue C. J. VOSBURGH, MANAGER Cleveland, Ohio

Milwaukee Composers Featured

Concerts of Chicago and Wisconsin Orchestras Include Native Items—Gans Is Leader and Soloist With Latter Group

MILWAUKEE, WIS.—Compositions by Milwaukee musicians featured concerts of the past month here. The Chicago Symphony Orchestra, directed by Hans Lange in place of Frederick Stock, who has been ill, introduced as principal items of a program played at the Pabst Theater, two preludes by Otto Luening. The compositions disclosed originality of conception in unusual degree, mastery of symphonic problems and especially a command of orchestration; some unexpected experiments in cacophonic combinations were encountered by listeners who while mystified gave the work an enthusiastic reception. Mr. Lange included on the program Brahms' second symphony, which was given a lucid and stimulating reading, besides works by Dvorak, Gliere and Cesar Franck.

The next program by the orchestra features another local composer, Carl Eppert, two movements of whose symphony, City Nights are scheduled.

WISCONSIN PLAYERS IN LOCAL COMPOSERS' WORKS

Milwaukee's federally sponsored Wisconsin Symphony Orchestra gave an entire program of works by local composers at Tripoli Temple under direction of the veteran leader and cellist, Hugo Bach. Parts of two complete symphonies were played from Sinfonia Melodica, by John Leicht, choir master and chorus conductor, and from a work of modern stamp by Kent Kennan, now studying in Rome. Admirable mastery of every angle of symphonic form was shown in the compositions and both had life and force of personality, maturity of outlook and method. An ovation was accorded all concerned. The Kennan movement played was striking in use of dynamics, in mood and finish.

Much liked was a symphonic poem by Edna Pietsch and the audience found fun in Arnold Krueger's tone picture, Gossip. Included in the program was a choral number, an excerpt from a one act opera by Fleetwood Diefenthaeler, sung by the Marwood Chorus.

GANZ CONDUCTS AND PLAYS

Under the direction of Rudolph Ganz, the Wisconsin Symphony Orchestra gave a program at Shorewood auditorium. Mr. Ganz also appeared as a soloist, presenting the Mozart E flat concerto, and introduced a richly talented contralto, Olga Dane, who sang several numbers. The combination proved of high interest to music-lovers who are turning out in increasing numbers to hear this orchestra and the group has been inspired to a devotion that is resulting in a first rate ensemble.

The lucidity and virility that characterize Mr. Ganz's piano playing were present in his orchestral direction which achieved excellent and well received versions of a wide variety of works. Miss Dane disclosed a voice of rich timbre and was successful with her audience.

RESIDENT ARTISTS HEARD

Another local group which revealed the decided progress made under direction of Herman F. Smith is the Lyric Male Chorus which gave a concert at the Auditorium. Jerry Crittenden, local tenor, was acclaimed for a solo number, and the West Division High School A Cappela Choir directed by Gola Coffert was a guest feature. The group made a hit, amazing seasoned concertgoers by perfection of ensemble, diction and interpretation. Mr. Coffert has been building his *a capella* high school choir some time and now has a basis of unusual ability to work with. The school group in fact revealed some of the finest choral work heard here in years.

The Society of Milwaukee Pianists closed its undertaking with a flare, presenting Rudolf Serkin in a program which included Beethoven, Bach, and Reger; and in the final concert of the series, Albert Hirsch, Chicago pianist, in a varied program of moderns and classic writers.

J. McC.

Lucie Stern Completes Tour

Lucie Stern has returned to New York from a concert tour in the South and Middle West. In the fall the pianist goes to Europe for engagements, following this with an extended tour of the South and Middle West.

IRL ALLISON,

founder-president of the National Guild of Piano Teachers, Inc. The organization's 1937 yearbook, National Directory of Piano Teachers of the United States, has been published. The book contains the names and addresses of many piano teachers, and also gives details pertaining to the National Piano Playing Tournament.

Monte Carlo Has Opera In Abundance

Tristan and Salome Distinguish Repertoire—New Japanese Soprano as Mme. Butterfly—Premiere of work by Director Gunsbourg

MONTE CARLO.—The operatic season is progressing brilliantly and draws crowds. Tristan and Isolde was a particularly successful seance, with Franz von Hoesslin from the Bayreuth Theatre at the helm. The singers were Mmes. Offermann, Gadsedn, MM. Tapolet, Fischer, Alsen, Heinrichsen, and Besen.

In Gounod's Faust we heard impressive singing by Germaine Hoerner (Marguerite) and Rouquetti (Faust). Others in the cast were Loula Schirman, Doubrowsky, and Espiras. Madam Butterfly was unusually effective, with Tapalés Ysang (Japanese soprano) in the title role. Tales of Hoffmann followed, capably sung by Mmes. Branèze, Izarrie, Schirman, MM. Vergnes, Lafont, Pujol and Marvini.

Lily Djanel was the fascinating heroine in Strauss' Salome, winning acclaim for the force and drama of her interpretation. Assisting Mme. Djanel were Loula Schirman, MM. Faniard, Lafont, Pujol, and Marvini.

Performances of Manon Lescaut and La Tosca had the services of Gilda Dalla Rizza and Luccioni in the principal roles; while Les Huguenots was opulently voiced by Germaine Hoerner and Georges Thill.

Raoul Gunsbourg, under the pseudonym of Ergé, produced his comic opera-ballet, Le Rêve d'un Collectionneur. The first hearing was a flattering success for the composer. The protagonists were Mmes. Branèze, Kirsanova, MM. Marvini, Laignolet, Lafont, Pujol, and the Monte Carlo Opera ballet.

At a Mozart Festival (directed by Reynaldo Hahn) Sacha Guitry, in his inimitable style, gave a talk about the composer before the program opened. At another concert under Hahn, Charles Panzera, tenor, sang songs by Lully, Mozart, Emmanuel and Fauré. Pavane, for orchestra and chorus by Fauré was given on the same bill.

Two gala performances directed by Henry Rabaud, had Giocconda de Vite, violinist, and Anita Wolfer, soprano, as soloists. Sidney Beer led a classical program, at which Walter Gieseking played Brahms' B flat piano concerto. Gieseking also contributed a group of Debussy and Ravel.

Umberto Benedetti, cellist, was the fêted soloist at a concert directed by Marc Cesar Scotto. The cellist was acclaimed in Lalo's concerto in D minor.

Following his orchestral appearance, Umberto Benedetti gave a recital accompanied by Elie Liecardi. The program comprised pieces by Pergolese, Magrini, d'Ambrosi, Chausson, Popper, Graefe, Abbiate, and Davico.

The Monte Carlo Quartet (Marcel Reynal, Joseph Duts, Jacques Dubreuil, Paul Tortelier) assisted by Jean Dennery, pianist, achieved an evening of chamber music which won them warm praise. Other recitalists who scored were Hilda Quesada, harpist; Jean Jonquet, cellist; Marcel Reynal, violinist; and Marceau Peyssiès, flutist.

SEBASTIAN JASPARD.

JACQUELINE SALOMONS

RETURNING NEXT SEASON

Management NBC ARTISTS SERVICE
RCA Building New York

NEW YORK

"Convinced a large audience that women musicians have a place in the sun. Her interpretations of the Bach Chaconne was a masterly one. The Gavotte was invested with delicate grace, sparkling style and well paced rhythm. The applause was a tribute from a discriminating audience to a gifted artist."—New York American, March 4, 1937.

"Fluent technique and good musicianship."—New York World-Telegram, March 4, 1937.

"A technically able interpretation of the work, which also effectively revealed its emotional hue. She played the Ravel sonata with laudable deftness and tonal polish."—New York Herald Tribune, March 4, 1937.

"A fine tone and zestful spirit. Her temperament is a safe musical foundation for her to lean upon. Added to this is her sound technic and you can see why her playing should bring musical satisfaction."—New York Journal, March 4, 1937.

WASHINGTON

"It was the occasion for a considerable ovation. There was much of lyric beauty and delicacy of touch. Her command of technique conspired to make a fascinating performance."—Washington Times, March 1, 1937.

"Of charming stage presence the young artist is endowed with a fine violinistic gift which has been perfected by excellent training. Her tone is clearly spun and vibrant. Her technique is well developed and responsive to a deeply musical nature."—Washington Star, March 1, 1937.

"She was given a hearty ovation."—Washington Herald, March 1, 1937.

Metropolitan Opera

LA BOHEME, MARCH 22

Bidu Sayao was a delightful "first-time" Mimi at this performance and filled every requirement of the role, what with slim and youthful figure, pretty face and appealing voice and enactment. She also showed art in phrasing and delicate lyrical treatment.

Charles Kullmann furnished a notable offering as Rodolfo. Like Miss Sayao he looked the part, and gave it the appropriate romantic character and color in tone and vocal style. John Brownlee was a convincing Marcello in action, and sang with polish and feeling. Stella Andreva (Musetta), Messrs. Pinza and Cehanovsky and others contributed hilarious comedy. Gennaro Papi's conducting achieved animation, beauty and a firmly welded ensemble.

MADAM BUTTERFLY, MARCH 24

The woes of Cio-Cio-San, in Puccini's operatic version, had their third and final showing of the season on Wednesday night at the Metropolitan. Franca Somigli took the title role (her second appearance at the Metropolitan as the Japanese bride), singing with pure, bright tone and a wealth of emotional coloring. Giovanni Martinelli gave a brilliant exposition of Pinkerton, substituting for Richard Crooks, who was indisposed. Richard Bonelli sang vividly and acted well as the Consul, and Irra Petina, in her familiar role of Suzuki, gave a sterling performance. The cast also held Lucielle Browning, Angelo Bada, Wilfred Engelman and Norman Cordon. Ettore Panizza presided over the orchestra pit.

COQ D'OR AND PAGLIACCI, MARCH 25

The effective double bill contrasting the Russian fantasy with Leoncavallo's lyric tragedy was given its final hearing for the season on Thursday night. In Coq d'Or, Lily Pons was again a ravishing Queen Chemakha and Ezio Pinza her able foil as King Dodon. The rest of the cast comprised Doris Doe, Norman Cordon, Giordano Paltrinieri, Wilfred Engelman, Nicholas Massue, and Thelma Votipka (voice of the Golden Cockerel). Pagliacci was intoned by Susanne Fisher (Nedda), Arthur Carron (Canio), John Charles Thomas (Tonio), George Cehanovsky and Giordano Paltrinieri. The conductor of both scores was Gennaro Papi.

PARSIFAL, MARCH 26 (MATINEE)

Good Friday brought its annual matinee of Parsifal, and attracted the traditional capacity throng of serious and devoted (also devout) listeners.

Parsifal remains something apart from the regular operatic repertoire and is so regarded by musicians and the general public. To some of the latter, Wagner's religious masterpiece is looked upon as a solemn rite, to be faithfully participated in whenever the work makes its rare appearance.

As to the performance itself on Good Friday, there was no novelty in the departments of cast, conducting, scenery, staging, and interpretation. The *tout ensemble* is one of the best achievements of the Metropolitan.

Kirsten Flagstad gave her familiar version of Kundry, beautifully and movingly sung and sincerely personified. Lauritz Melchior is today the greatest exponent of the title role. His vocalism leaves nothing to be desired, and he makes a credible character of the Guileless Fool, in itself no easy task.

Emanuel List has an equally difficult problem in the music and lines of the garrulous Gurnemanz, but solves it with unflagging ardor and art. Friedrich Schorr, despite trouble with several top tones, puts intelligent singing and feeling delivery into his Amfortas contribution. Eduard Habich does well by Klingsor. The minor roles are handled throughout with smooth efficiency.

Artur Bodanzky's response to the orchestral score has long been established as a convincing presentation of high musical grasp and passionate zeal. The chorus distinguished itself outstandingly.

There was every evidence that the matinee auditors realized their fullest expectations as to the thrilling of eyes and ears, and certainly the upliftment of spirit.

MIGNON, MARCH 26

Gladys Swarthout appeared for the second time in the title role of Thomas's Mignon on Friday night, giving another delightful performance as the pretty waif. Stella Andreva was a newcomer in the cast, singing Philine with crystalline trills and able acting. The rest of the participants were as before: Charles Hackett as Wilhelm Meister; Ezio Pinza, Lothario; Angelo Bada, Laerte; Helen Olheim, Frederic (a deft and tuneful characterization); and Norman Cordon as Jarno and Antonio. The American Ballet danced the gypsy measures. Wilfred Pelletier guided from the podium. A large audience applauded zealously.

LOHENGRIN, MARCH 27 (MATINEE)

The final matinee performance of the fifty-second regular opera season at the Metropolitan was Wagner's Lohengrin. It was notable for the general excellence of all members in the cast and the smoothness of its presentation in every department. Kirsten Flagstad as Elsa had fully recovered from her recent cold and emitted her beautiful silken tones with the usual opulence and ease which makes her singing a joy to the listeners. René Maison in the role of Lohengrin never sang to better advantage. His voice had a richer and more vibrant quality than ever before. As King Henry, Ludwig Hofmann filled the auditorium with his sonorous voice and gave a true characterization of the part. Karin Branzell, the Ortrud, was histrionically and vocally efficient. Julius Huehn, as Telramund, is to be commended for his musicianship and the richness of his singing. His acting is still a little angular, but his sincerity is noteworthy. Arnold Gabor, replacing the indisposed George Cehanovsky, was an acceptable Herald. The orchestra and chorus helped considerably to make this performance enjoyable, particularly in the general ensemble at the end of the first act. Maurice de Abravanel held his forces well in hand.

LA TRAVIATA, MARCH 27

As at the January 29 performance, the auditorium was crowded to hear the perennial favorite relating to the trials of the consumptive Violetta (Bidu Sayao) and her ardent lover Alfredo (Frederick Jagel). The Brazilian coloratura soprano, interspersing the part with pleasant-spoken parlando, tossed off trills and runs with ease. She looked and acted the part well. Frederick Jagel as Alfredo again proved a skilled singing actor, with telling high tones. John Brownlee sang and simulated Giorgio Germont excellently, and received his merited share of applause. Others of the cast were as before, including Thelma Votipka (Flora), Lucielle Browning (Annina), Wilfred Engelman (Douphol), George Cehanovsky (D'Obigny) and Norman Cordon (Grenvil). The American Ballet Ensemble won strong approbation. Ettore Panizza, as previously, was the conductor.

SUNDAY NIGHT CONCERT, MARCH 28

A gala Easter concert closed the Metropolitan's season before a large and well disposed audience. There were solos and duets from operas by Ponchielli, Rossini, Delibes, Verdi, Donizetti, Gounod and Wagner, as well as four scenes intimes which included the third act of La Gioconda in which the American Ballet appeared. Singers appearing were Natalie Bodanya, Susanne Fisher, Elisabeth Rethberg, Bidu Sayao, Elda Vettori, Rose Bampton, Lucielle Browning, Anna Kaskas, Joseph Bentonelli, Arthur Carron, Giordano Paltrinieri, Wilfred Engelman, Carlo Morelli and Norman Cordon. The conductor was Wilfred Pelletier.

Schnabel Soloist in Philadelphia Orchestra Beethoven Concert

PHILADELPHIA.—The fifth program of the Beethoven Cycle, given by the Philadelphia Orchestra, under the baton of Eugene Ormandy, took place on March 19 and 20, with Artur Schnabel, the eminent Beethoven pianistic authority, as the soloist, in the concerto (no. 3) in C minor.

Mr. Schnabel's performance of this beautiful concerto was memorable in many ways. His interpretation was one of the finest ever heard by present-day audiences. The *largo* was taken at true *largo* tempo and done with artistry. The first and last movements were full of technical difficulties, which seemed easy under the soloist's skilfull fingers. He received an ovation at the close of the work.

The concert opened with a good interpretation of the overture to Fidelio, while the closing work was the seventh symphony in A major. To this, Dr. Ormandy gave a meticulous reading, achieving some beautiful effects in the varied movements.

M. M. C.

"GARBOUSOVA, the Magnificent"

FROM THIS THRILLING YOUNG CELLIST'S LATEST REVIEWS

"The audience rejoiced in the triumph of a great artist. One of the most gifted and individual cellists now before the public."
—Olin Downes, NEW YORK TIMES, January 30, 1937

"She has all the gifts,—a great talent, a magnetic personality, and statuesque beauty. When she commences to pour her soul into the music, a vibrant quality appears that only a few artists possess."
—NEW YORK JOURNAL, January 30, 1937

"A memorable and ingratiating warmth and opulence. A refreshing spirit."
—NEW YORK HERALD TRIBUNE, January 31, 1937

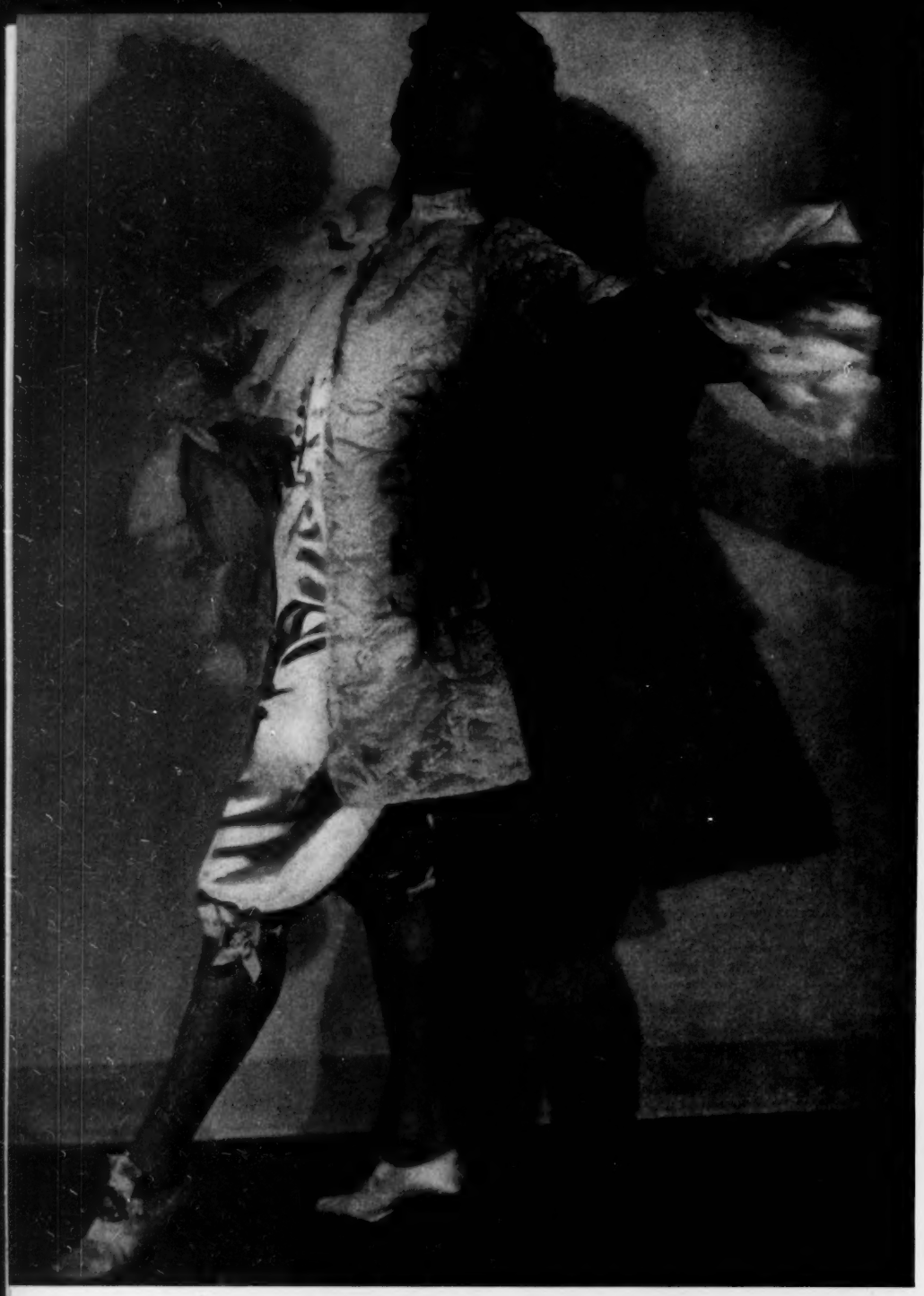
"A virile dash and energy which might well have been the envy of the numerous male colleagues who came to pay her tribute."
—NEW YORK POST, January 30, 1937

"Not only the assured virtuoso, but also the fine grained musician."
—BOSTON TRANSCRIPT, January 15, 1937

"With musicianly authority, masculine virility and feminine tact, Garbousova disclosed all that might be asked of a master of her instrument and complemented that with personality, plus." —ST. LOUIS GLOBE DEMOCRAT, March 6, 1937

"Underlying everything was the divine fire struck by the genuine individualist."
—WINNIPEG TRIBUNE, February 16, 1937

Management: NBC ARTISTS SERVICE
RCA Bldg. New York
George Engles Managing Director



NANCIE MONTEUX

AMERICAN DEBUT RECITAL MGT. PETER CONLEY

San Francisco, February 15, 1937

SAN FRANCISCO CALL-BULLETIN: Nancie Monteux is being congratulated today upon the brilliance of her American debut as a professional danseuse . . . Miss Monteux gave dances of obvious pattern and freedom of line, revealing an unchallengeable technique.—*Mary Hicks Davidson.*

SAN FRANCISCO CHRONICLE: *Nancie Monteux Makes Debut in Dance Recital.* The ritual and the ecstacy and the sense of the antique evoked for a magic, illusory moment by the socery of Debussy, were impressively realized in the graceful, stylized, dramatic action. The "Danse Serieuse" was a well composed piece of Choreographic mathematics, striking in its line, complete in its structure. A "Romantic Waltz" amusingly satirized the swooning and the vapors of a lady who might have stepped from a canvas by Manet, but it was a dance piece, too, kept within the rhythmic framework of a dance conception, which is as it should be.—*Alfred Frankenstein.*

SAN FRANCISCO NEWS: The music editor begs leave not to try, but to credit the dancer with nothing less than genius for costume design and credit the French couturier, Ira Belline, for the making of them. If Miss Monteux had done nothing but walk about the stage and let auditors admire her dance wardrobe, she would have earned credit for contributing beauty to an appreciative world. Miss Monteux's real dance triumph was in Debussy's "Danse Profane" (beautifully played by the Pasmore String Quartet and Virginia Morgan, harpist). In it she expressed her maximum of feeling, grace, beauty and the poetry of motion with genuine conviction and abandon.—*Marjory M. Fisher.*

SAN FRANCISCO EXAMINER: *Nancie Monteux Gives Concert.* To hold the stage in dance as a soloist is no mean artistic enterprise for a girl barely out of her teens. She is by nature graceful in her bodily movements and with her hands. Her personality is attractive and alert.—*Alexander Fried.*

OAKLAND-POST ENQUIRER: The American dance debut of Nancie Monteux, seen last night at San Francisco Veterans' Auditorium, brought to lovers of the dance a new artist, skilled in technique and filled with the zest for creating beautiful patterns in motion. Miss Monteux demonstrated dance patterns replete with the joy of youth and entrancing in their freedom from choreographic ennui. She demonstrated a charming efficiency both in bodily posture and fluid motion. Especially to be noted were her hands, always gracefully posed, appealingly expressive. "Danse Serieuse," another twentieth century motif, was made emotionally powerful by Miss Monteux' able use of pantomime. Her gestures and facial expressions added to her dancing a verve which pleased in its intensity and originality.—*William A. Holmes.*

MANAGER FOR EUROPE: ARNOLD MECKEL, SALLE PLEYEL, PARIS, FRANCE

MANAGER FOR PACIFIC COAST: ROBERT L. HOLLINSHEAD, 5855 HOLLYWOOD BLVD., HOLLYWOOD, CALIFORNIA

EUROPEAN DEBUT Paris, November 8, 1936 Salle Pleyel

ORCHESTRE - SYMPHONIQUE - DE - PARIS - PIERRE MONTEUX CONDUCTING

CHRONIQUE MUSICALE: Mademoiselle Monteux, so deliciously young and fresh, partook of this fierce joy. Over her Louis fifteenth costume, she wore a little white apron. It was a masterly touch. "Do not forget," a very distinguished writer has admonished, "that what Bach wrote during the week was to be played for his family and neighbors on Sunday." This little white apron is a poem, and a lesson in style. Amateurs take heed. Even though definitions are false, the so-called classic dance upon which Mademoiselle Monteux had occasion to exhibit the purity of her technique, reached its zenith during the romantic period of history.—*C. B. Kaufmann.*

LA SEMAINE A PARIS: When, in the dances to the Suite in B minor of Bach, she appeared as a young girl at a court ball, she seemed much like Galatea before the miracle. She tripped these formal measures strictly and precisely, yet so lightly. Then, for the Rosamunde excerpt of Schubert, in a long, white ballet dress embroidered with bouquets, we beheld an exponent remarkably sure, who understands how to retain her bodily rhythm in spite of the difficulty of the music.—*Fernand Divoire.*

L'OPINION: The style of her work is of beautiful quality, clean-cut, and she has an air of decision without the shadow of affectation.

MARIANNE, PARIS: She became a plastic commentary, full of grace and feeling. It was a grateful sight, upon which the eye and the ear found much to feast.—*Jacques Ibert.*

CHRONIQUE, THEATRALE: Lastly, graceful and giddy, she danced the Valse Romantique of Chabrier. Looking back, it was a notable day for music and choreography.

JOURNAL DES DEBATS: Her dancing is built upon the principles of classic choreography, and she is free, graceful, light and intellectual in her interpretation.

EXCELSIOR, PARIS: Her recital was filled with enchanting moments.—*J. Pierre Leroi.*

INTRANSIGEANT, PARIS: Mademoiselle Monteux danced to selections of Bach, Schubert, Debussy, Prokofieff and Chabrier, with as much agility of musical understanding as in the graceful and swiftly changing movements of her body.—*Gustave Bret.*

LE MENESTREL: Her interpretations are dominated by a special study of each style, and musical intelligence which very evidently surpasses simple rhythmic gaiety, in addition to a bewitching smile, and an especial aptitude for gestures and poses which are the essence of freshness.—*Michael Leon Hirsch.*

EXPRESS DU MIDI, TOULOUSE: Mademoiselle Monteux, a new star, is surely destined for a brilliant career; she unites with a musical gift an inborn feeling for the dance, a serious talent acquired by work, and a wholesome freshness, in addition to her youth.—*W. L. Landowski.*

NATION BELGE, BRUSSELS: Mademoiselle Monteux was enchanting, uniting to the agility and grace of youth, a comprehension of the movements of the dance that was altogether exceptional.—*L. J. Daniels.*

PETIT MARSEILLAIS, MARSEILLE: Her grace and genius are combined with a most valuable technique. Clothed in a robe of lively monastic red, she gradually released herself from all restraint to express differently the unrest of the Danse Profane and bestowed upon it all the sensitivity and flexible expression of a magnificently endowed nature.

MONTEUX

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York
GEORGE H. HILBERT, President — EDGAR F. BITNER, Vice Pres. & Treasurer
Telephone to all Departments: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKE (Paris)
...Associate Editors
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.
BOSTON AND NEW ENGLAND HEADQUARTERS—LEON I. GOLDMAN (in charge), 35 Fayston St., Roxbury, Mass. Telephone, Garrison 2563.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKE (in charge), 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Rosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The Advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK APRIL 3, 1937 No. 2932

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

Winter lingers in the lap of spring in New York, but Metropolitan opera has arisen and gone touring. Meanwhile, symphony still offers seats to listeners at Carnegie Hall, and under Rodzinski's baton they find a spring of full musical content.

—o—

Carl Kress has a license to yodel whenever and wherever he likes in the State of New Jersey. However, all its citizens have nominal licenses entitling them not to listen, if they so desire.

—o—

In New York the Philharmonic Orchestra and the Metropolitan Opera are lengthening their season in 1937-38. Such extensions prove that the financial good times of music are on the way to returning to the banks of the Hudson River.

—o—

The Opera Season: Gains and Fumbles

The Metropolitan Opera winter season wrote "finis" on March 27, and is being followed by the usual short tour of the company to Boston, Baltimore, Cleveland and Rochester. The statistics are now in, and the time-honored tabulations issued by the press department relate that thirty-five operas and three ballets made up the season's repertoire. This is a somewhat smaller total, but not greatly so, than was usually offered in the Gatti regime, when the seasons until the final years were longer by six or eight weeks .

There was a great deal of Wagner, as anyone in touch with New York lyric doings is well aware. No less than thirty-seven performances were offered in the home theatre, including eight Tristans, six Walküres, five Lohengrins, four Siegfrieds and Flying Dutchmans (restoration), three Meistersingers, two Rheingolds, Tannhäusers and Götterdämmerungs, but only one Parsifal. Much of this music drama was distinguished as far as the impersonations went, often on the conducting side, but less so in some cases, in the department of staging.

The novelties included Hageman's Caponsacchi, this score attaining only two hearings, though it merited more. Other English productions were The Secret Marriage of Cimarosa, which flickered somewhat feebly twice, and the delightful Bartered Bride, which had three presentations (it should have attracted crowds repeatedly). A freshened and beautiful Samson et Dalila was sung four times. Coq d'Or entered the lists rather late in the winter, but was a genuine success, an epicure's delight, worthy of its allotted five offerings. Norma did not "click" especially well and was heard only twice. Tales of Hoffmann, about which the critical gentry made some reservations as to the spirit of the staging, attained three performances. And La Gioconda spread its picturesque villainy with dance interlude but twice. The three ballets, The Bat, Serenade and Concerto (to Chopin's music) were not strictly novelties.

After Wagner in popularity came Verdi, as usual, with seven Aidas, five Traviatas, four Rigolettos and two Trovatores, liberal change of casting in several of the works accounting for a measure of novelty. Puccini had but five hearings—a new low—and these consisting of two Bohemes and three Butterflies late in the season, lumped into a few weeks.

The other composers figuring briefly in the season were Donizetti, Leoncavallo, Mascagni, Bizet, Delibes, Massenet, Gounod, Ambroise Thomas, and Humperdinck. Each was represented by his best-known work. In sum, it was a "safe and sane" program in keeping with the measure of economy that still had to rule the operatic exchequer. It is predicted that the next years may see a greater expansion in the repertoire and also, perhaps, a slightly longer schedule.

Credit must go to Edward Johnson, the general manager, whose contract has commendably been extended two years, and his associates, Messrs. Ziegler and Lewis, for successfully offering a menu that had its delectable items. The Tristan production remains one of the best ever heard in this house. A high spot of the year was Flagstad's new Siegfried Brünnhilde. Among the new singers were several who showed routined stage gifts and may be expected to play a larger share in later seasons. There was a new stage director, Dr. Herbert Graf, a refreshing contrast to some of his predecessors in having original ideas and conceptions to freshen hackneyed works.

With the greatly increased public response, including many "sell-outs", it is to be expected that the Metropolitan will next season put forth new evidences of the genuine enterprise which its staff undoubtedly possesses, and that loosened purse-strings will permit more splurging and experiment. Meanwhile, the public will look forward with interest to the spring season, when opera in English again will be featured with more intimate presentations, and native singers given the chance which they utilized with encouraging success last year.

—o—

Again the Copyright Question

The proposal for changes in the copyright laws of the United States periodically comes up in our legislature, and almost as often, nothing is done about it. The National Association of Performing Artists at the present time is sponsoring the amended Daly Bill (H. R. 5275) which gives copyright recognition to players and singers for their mechanically recorded performances.

Among some of the salient amendments in this measure are the following:

Rights to performers in a reproduced performance "are created to be in addition to the rights of the authors of a work or composition" and are solely for the protection of the players or singers, not carrying with them "any right to the use or reproduction of any . . . work employed." Thus there seems no possibility of conflict between what is owing the composer or librettist and the share of the artist or ensemble that does the piece.

It is also provided that reproduced performances of any work, "whether in the public domain or not" —that is, when the individual composer's copyright or that held by his heirs, has or has not expired— will be protected.

The section dealing with methods of recording has also been expanded and made more explicit, to include those done "by any means on phonograph records, disks, sound tracks, tapes, or on any and all other substances or by any means whatsoever containing thereon or conveying a reproduction of such . . . performance." This presumably would cover even possible means of such engravure still to be invented.

Then it is provided that an affidavit shall "set forth the name, place and time of manufacture of such reproductions." In the case of anonymous works or those produced under a pseudonym, a notice with the name of the publisher "shall be sufficient to protect the author or other owner of the copyright, and in the case of disks, records, sound tracks, and so forth, carrying reproduction of performances, upon the labels of such disks, records, and sound tracks."

New provisions for penalties read: "In the case of the infringement of any rendition or performance by any means whatsoever [the penalty] shall not exceed the sum of $5,000 nor be less than $250." This setting of limits to possible damages protects both the composer and performer, who sometimes in the past received only miserly, nominal awards, and also prevents a highly exorbitant amount being awarded for such unauthorized use—though the latter is a much more remote possibility.

New worth is conferred on performers, who attain the dignity of creative artists, in a section stating that "the performer of any composition or work reproduced in any form whatsoever shall be deemed an author, and such rendition . . . a writing, but shall not constitute a publication which shall divest any rights existing at common law and/or under the provisions of this Act."

The vast importance assumed by new means of reproduction of music in the last few decades makes it highly desirable that an iron-clad law covering all phases of this activity should be passed to cover the rights of performers. Musical artists should act now in throwing their influence behind a measure that would assure to them the full benefits of their labors through the new methods of bringing their work before the public.

—o—

Berlioz's "Infernal Language"

Long before the vogue of Esperanto and Volopuk as artificial international languages, and well before Gertrude Stein began to write sentences with more verbiage than meaning, a humble composer had created a speech of his own. This was when Berlioz, revising an earlier chorus for use by the assemblage of the Shades in his Lelio (produced in Paris, December 9, 1932), caused these more or less human spectres to sing in a manufactured tongue, probably to secure a more horrendous and mystifying effect.

Instead of the Stein sequence, "To know to know to love her so. Four Saints prepare for Saints. Four Saints make it well fish," the French father of Romanticism had his obliging choristers proclaim this fearsome succession of sounds: "O sondre foul leimi sondre rak simoun irridor muk lomezor muk funda merimonda farerein lira moretisso." But, such are the failings of audiences accustomed to the average brand of operatic and concert diction, nobody was noticeably bewildered, relates Tom S. Wotton in the Musical Times (London). They probably thought it was just some quaint provincial type of Gallic or Latin with an unorthodox twist.

The latter angle came to the fore with dire results when Berlioz tried to have the chorus parts of Lelio printed in Rome. This could not be done without permission of the censor, "and the latter naturally viewed the mysterious language of the Chorus of Shades with deep suspicion. It might possess some hidden meaning subversive of morals or religion." When it was discovered that nobody of any race of lineage could decipher the words, the censor allowed the printing to go on. But not before the composer had been summoned to an audience, and had gravely testified that it was "an ancient dialect of Iceland, spoken at the foot of Mount Hekla." Berlioz, too, loved his joke.

Nevertheless, many learned musicologists were deceived by this language. It remained for an American musical scribe to dispel a tradition caused by a foot-note in the 1855 publication of the full-score, stating that "this . . . is that which Swedenborg calls the infernal language, which he believed to be used by the demons and the damned." Alfred V. Frankenstein, music critic of the San Francisco Chronicle "had the brilliant idea of consulting the works of Swedenborg." He gave the result of his researches in the issue of his paper for April 12, 1936, reporting that a certain passage in the Swedish mystic's Heaven and Hell described such a language in general terms but without quoting a syllable.

The mystery remains as to whose hand penned the footnote, but Mr. Wotton is inclined to suspect that it may have been Gandonnière, the poet of the libretto, who probably did not relish interpolations of gibberish in his chaste classical style and wanted to give the thing a certain learned aspect.

At any rate, score one for American musicology. This may not be a tremendous matter to be cleared up, but the history of music is full of such minor inaccuracies that are repeated *ad nauseam* on the authority of some earlier writer.

VARIATIONS

By Leonard Liebling

Every once in a while when I read of musical doings in New Orleans, I am moved to wonder why that city does not resume its permanent Opera, and perhaps in a new building especially devoted to that purpose.

From former visits to the most picturesque community in our land, I know that interest in opera is still alive there. It should not be difficult to find the necessary money for its re-establishment.

The famous old New Orleans Opera House, built in 1859, was demolished by fire in 1919. From its erection until the outbreak of the World War, there was continual opera in the edifice, the season lasting usually (with often quite extensive ballet) about six months. New Orleans frequently led New York and other larger cities in the matter of the American premieres of celebrated works.

Previous to the founding of the French Opera, there were lyric performances in New Orleans continually from the early '20's, making a period of over a century during which the city enjoyed its own operatic experiences without a break. The companies which appeared in the old house were imported intact from France (much as is done in South America today, where they get their opera organizations from Italy) but in later years the chorus was recruited from many a shop in the French *Quartier* of New Orleans.

The arrival of the troupe from France always resolved itself into an important civic and social event. The ship docked at the foot of Toulouse Street, and the company proceeded in state to the opera house, on the corner of Toulouse and Bourbon Streets. (The last such importation took place in 1919, for the first regular season after the war.)

At its head was Edyth De Lys, a French prima donna with a wide reputation on the Continent. In actuality, Mme. De Lys was born in Boston and educated at the New England Conservatory. After she had been singing successfully some time in this country, she attracted the attention of Schumann-Heink, who gave her a letter to Cosima Wagner and recommended she study abroad for a year. Miss De Lys (it is believed her family name was Lake) went abroad, studied under a teacher recommended by Cosima, and remained in Europe singing for a number of years.

On December 1, 1919, the revived Opera got under way. The premiere also marked the restoration of the traditional first-night opera, Les Huguenots. On December 4 the house burned. The last matinée (the only matinée of that season) was Faust.

With the old house was lost one of the most valuable musical libraries in this country; its contents dated back nearly a century, in process of accumulation.

* * *

The French Opera was more than music to New Orleans; it was the focal point of the city's entire social life. There is still a saying current, although now reminiscently, in New Orleans: "If the floor of the Opera fell in, there would be no first families."

A premiere slogan each year for many decades, was "Huguenots and debutantes." That marked the city's coming to life, socially and artistically. The debutantes made their bow in the first tier loges. The audience consisted of nearly 3,000 relentless critics. Woe to the tenor who failed to make that first-night grade; some are known to have been shipped back to France forthwith; one or two stayed to live down an initial defeat.

The repertoire included many works never, or seldom, heard elsewhere in America. One of the favorites was Sigurd, by Reyer. Wagner, after Lohengin, was neither heard nor wished for. Both grand and light opera was sung by the resident company. On Sunday light opera, particularly for the popular-priced matinée (comparable to Saturday night at the Metropolitan) as La Fille de Madame Angot, Mousquetaire au Couvent, Cloches de Corneville, Postillion de Longjumeau, etc.

Many great singers were heard in New Orleans. Maurice Grau (who also presided at the Met. in the days of fabulous casts) is remembered for introducing to New Orleans such artists as Nordica, Eames, Calvé, the de Reszkes, often in a group. Calvé married a New Orleans orchestra conductor and settled there for some years.

There are many relics of French opera in New Orleans today—one famous one is Variol the wigmaker, who inherited from his father, forty years ago, the position of official wigmaker to the Opera. He still supplies wigs to whatever theatrical troupes he can, and his work today retains its French hairdressing perfection.

There are many little shops in the *Quartier*, jewelry, clock, souvenir, wood-carving, run by aged men who came from France to sing or play in the orchestra of the opera company, married Creole French girls, and settled in New Orleans.

The tradition of opera is in the blood of most New Orleans citizens. Persons of thirty-five or forty, to whom the Opera is a distant memory, are thoroughly acquainted with operatic customs and the main features of the repertoire, through having been taken to the Opera once or twice a week by their parents. To go there was as much a matter of course for a child as to go to church or school. This tradition, although broken in the young generation of today, is still of hereditary strength apparently, as is shown by the readiness with which the youths of sixteen and eighteen, who never saw regular opera, fall into the operatic conventions when they stage amateur productions in school or college.

* * *

When I last visited New Orleans, the man who keeps a little antique jewelry shop, *en face de l'Opéra* (that is, where it used to be) bewailed that "nobody buys gems here any more since the women can't sit in their Opera boxes and show them off. They ought to rebuild the Opera House and then jewelers will be able to live." (The jeweler himself had been first trumpeter of the old French Opera.)

The benefits to be derived, were New Orleans to raise its old Opera from the ashes, are many even aside from social and cultural standing and civic prestige. Nationwide publicity, business boom, tourist attraction, are only a few of the certain results.

There surely must be a group of citizens in New Orleans, with local patriotism and far-sightedness enough to undertake such a great enterprise as the restoring of the honored old French Opera. It would mean tremendous artistic impulse not only to New Orleans but also to the rest of our country.

* * *

While on the reviewing subject, let me polish off a few new compositions issued recently, beginning with some examples for two pianos. That field is becoming more and more fertile, because of the constantly growing interest in such music and its home and public performances.

Best of the current original works is Fuller and Warren (J. Fischer & Bro.) by Vera Brodsky and Harold Triggs, renowned duo performers. The name of their piece derives from that of an authentic cowboy tune, which they use as main theme but combine it with several melodies of their own creation. Musical taste, expert workmanship and ebullient humor distinguish the bright and rippling pages, whose execution requires fleet fingers, sure rhythmic sense and clear accentuation. Fuller and Warren is an unfailing hit on the programs of Brodsky and Triggs.

Bartlett and Robertson, another first-rank keyboard pair, have issued a number of excellent editings (Oxford Press) of which the latest are I. L. Pavia's Polka Viennoise (on a theme by Johann Strauss) Bach's chorales, Das Ist Je Gewisslich Wahr (arranged by Mary Howe) and Wachet Auf, Ruft Uns Die Stimme (arranged by W. Gillies Whittaker.)

I do not care much for the Pavia adaptation, counterpointed and harmonized so elaborately that the original rollicking melody is not easily followed, even with the careful revision supplied by Bartlett and Robertson. The Bach numbers have the appeal of moving music set forth reverently and skillfully.

Elizabeth Gest is transcriber of a series (Elkan-Vogel Co.) that does not need virtuoso technic for performance. Well set and easily learned are Londonderry Air, Boccherini's Menuet, Cui's Orientale, Rimsky-Korsakoff's Song of India, Gossec's Tambourin, and Poldini's Dancing Doll.

Fugue, from the E minor harpsichord suite by Handel (Oxford University Press) is transcribed by Clarence Lucas, edited and fingered by Mark Hambourg. This is a musicianly achievement, the thematic stuff being held in transparent outline and in the typical broad Handelian character. In spite of climaxed chord and octave requirements, the work offers no discouraging difficulties.

* * *

Theodore E. Heger of the Junior College (Division of Music) in Virginia, Minn., gladdens with a contribution which he reports was written by a freshman damsel, and he adds: "This is, you understand, no criterion of the quality of work done in this institution. The paper merely represents one of those rarities that teachers are always happy to find for their own amusement."

Here is the young woman's paper in answer to the request, "Write a brief essay on the piano mechanism, pointing out the limitations and advantages of the instrument:

The instrument most used today is the piano. A lot of people take lessons and try to learn how to play it, but very few people can play it good enough to accompany orchestras and play a composer's compositions for study.

For all the people who practice on the piano very few study the mechanism of it. The piano is composed of strings, the keyboard, pedals, and the box. The strings are the musical part. For each key that is pressed or struck, a string is sounded by the hammer which hits it. The keyboard consists of the keys and the notes that are to be sounded. They are connected to the strings. The pedals are important, but most of the time just one pedal is used because people do not know what the other two are for. There are three: damper, sustaining, and *una corda* pedals. The box or the furniture part of the instrument is for resonance and looks. The piano isn't complete without the lid open.

The advantages of the piano are that one can make almost any kind of an imitation, for example, thunder, falling water, the feelings of a person whether he is sad or happy. Another advantage is that it is all there and the player doesn't have to use any great breath control as he would for a wind instrument.

The limitations are that one has just the keys to play on and that it is the same kind of music—he can't pull out any stops like on a pipe organ to get a variation.

* * *

Josef Hofmann calls my attention to the fact that while the Musical Courier was correct in its news item that his new son was born last February 6; however, the older boy, Peter, came into the world not in 1928, as this paper said, but in 1930. Pardon is herewith asked for putting Peter in the veteran class.

* * *

From Bing Crosby to Beethoven is a wide jump, but Leopold Stokowski has just made it safely. After a long sojourn in Hollywood during which he appeared on the famous crooner's radio program and exhibted his hands in The Big Broadcast of 1937, the conductor is again in Philadelphia, leading its orchestra and making recordings to be used synchronously later in the movies while the instrumentalists shown on the screen merely go through dummy motions of playing. Hollywood does strange things to musical artists and their practise of ethics.

* * *

George Gershwin is rumored to be writing another "American grand opera." That title was refused by purist critics to Gershwin's Porgy and Bess—so it only ran for the better part of a season in New York, then had long vogue on tour, and made a fortune for its composer. Now Gershwin fears that the critics might praise his new opera.

* * *

P. J. F. will find many tonal colleagues to sympathize with him in his plaint: "Whatinhell's the idea of bothering musicians with that tax business each March? Don't they know in Washington that we men and women of tone go into a panic when we have to do with mathematical matters? The thing is called 'Internal Revenue'. Well, I think that the name should be changed to 'Infernal Revenue'. It certainly is 'Eternal Revenue'."

* * *

Wagner had twice as many performances as any other composer at the Metropolitan Opera this season. The proportion is appropriate, for it seems to prove that he is twice as good as the rest.

* * *

Boston, Chicago and New York will be glad to learn that the Philadelphia Orchestra appeared on the Magic Key radio hour last Sunday, and was announced as the "greatest symphonic organization in America."

* * *

Thomas E. Dewey, the New York special prosecutor who has just convicted seven "business racketeers," used to be a professional choir singer. The Sun (March 26) perpetrates an excruciating jest by remarking that now Dewey appropriately sends criminals to Sing Sing.

* * *

John Erskine has resigned as president of the Juilliard School. No doubt he wishes to live The Private Life of John Erskine.

Gosh, I have been tired for a week just because of those fellows they call the Ascaps. Last Friday I got a hurry call to pass cocktails at the annual banquet at the Ritz-Carlton and I've been sore all over ever since. Even the snobbish pleasure of passing liquids at this palace of hostelries cannot compensate for the rough treatment I got serving those Ascaps.

Fortunately I can recognize so many musicians by sight I was able to spot the worst offenders in the crush that constantly raided my tray. These were John Tasker Howard, Eric von der Goltz, Abram Chasins, Anton Bilotti, Horace Johnson and Claude Warford. I must say there were other guys almost as bad and these were Arthur Bergh, Ward Stephens, Bernard Hamblen, Deems Taylor, Eastwood Lane, Oley Speaks, Sigmund Spaeth, Bruno Huhn, Arthur Hartmann, Ed Bitner, Leopold Godowsky, Lazare Saminsky, Daniel Wolf, Jacques Wolf, Mortimer Browning, Morton Gould, Cesare Sodero, Harry Spier, Charles Roberts, Quinto Maganini, Richard Hageman as well as those young women Clara Edwards and Rhea Silberta.

When the crowd went in to the dinner I went and hid in the pantry bruised and battered, but the waiter captain routed me out and made me serve at the head table. I didn't mind that job very much except Gene Buck was always getting up and bumping me when I had my hands full of food. Claude Mills was just about as bad and Miss Rosenberg never seemed to be in her right place. If only those people could have been quiet like Dr. Walter Damrosch, Walter Fischer and Mrs. Ethelbert Nevin.

However, I got them all served in the end, but they had to take what I gave them or get nothing at all. Next year, if they call me to serve at that dinner, you can bet I'll be sick abed.

* * *

Lily Pons' party to warm her new apartment on East 57th Street brought out all the new Easter hats of the tonal world. As I gazed down upon the three or four hundred guests (from appearances I should say that there were even more people assembled in the huge studio) the tops of the ladies looked like an exotic flower garden swished by a devastating wind. Practically the only new straw lid in the place not decorated by blossoms was that of Mrs. Earle Lewis which was a black pancake with a rolled straw brim. Ruth Miller Chamlee had a bunch of pale fruit over one eye—might have been grapes and then it might not. Jessica Dragonette flowed in a henna colored net veil that wrapped her hat, her throat and even entangled her wrists. Doris Doe had a black veil on her lid that partially covered her gleaming eyes. Cobina Wright wore a half coronet of orange flowers across her forehead. Mrs. Ward French had a front decoration on her head of rosy pink blooms. I don't remember what Henriette Weber's hat was, for I gazed fascinatingly on a black and white print dress with jade green buttons and brooch. Margherita Tirindelli, Lily's tall dynamo, was dressed in a scarlet tailored frock with a white silk jacket, and carried an enormous handkerchief of the bloody hue. Lily, herself, rustled in lilac taffeta long and bouffant, with a top knot of chiffon flowers on her head. Alma Clayburgh, Jr., wore red and her mother, black and scarlet. Queena Mario and Gladys Swarthout also sported flowers on their hats but Mrs. Campbell Phillips wore her white lilac on the front of her dress. Mona Bonelli sported a big white bow at her throat and Germaine Schnitzer a silver one in the same place. Mrs. Lawrence Tibbett wore black with a sumptuous string of pearls at her throat.

By this time I was quite dizzy examining the rich attire modelled before me, and I'm frank to say I can't remember what Josie Vila, Quaintance Eaton, Mrs. Loftus, Ada Cooper, Ruth O'Neill, Dorle Jarmel, Edith Behrens, Vera Brodsky, Constance Hope, Mrs. Charles Kullmann, Peggy McArthur, Mrs. Freddie Jagel, Mrs. F. C. Coppicus, Mrs. Vincent Astor, Geraldine Farrar, Mrs. Richard Hageman, Marion Telva, Mrs. Albert Spalding, Mrs. Frank La Forge, Signora Ettore Panizza, Josephine Antoine, wore—if anything.

As for the men—and there were plenty scattered nonchalantly about in the garden—Andre Kostelanetz was garbed in a brown tweed suit; Joseph Bentonelli wore a white soft shirt of very heavy and rough-weaved material; Jack Salter's tie was spring-like but unostentatious; Pierre Key was becomingly clothed in a dark model; and the same goes for Leonard Liebling, James Melton, Freddie Jagel, Charles Kullmann, Ezio Pinza, Emanuel List, Jack Fout, Horace Parmelee, Francis Coppicus, Danton Walker, Lawrence Evans, Francis Perkins, Julian Seaman, John Majeski, David Sarnoff, Morris Gest, Norman Cordon, Freddie Schang, Leon Rothier, Berthold Neuer, Herbert Graf, H. R. McClinton, Prince Obolensky, Albert Morris Bagby and brother George, Richard Hageman, Frank La Forge, Rene Maison, Ettore Panizza and Albert Spalding.

I was so piqued by all the new clothes I saw I immediately went out and bought me a pair of white flannel sport shorts and a Basque shirt in green and orange stripes. If spring is icumen in I know that summer is not far away. I'm all set for my next party. Clothes make the man, they say, no matter how he looks anatomically.

New Haven Responds To Spring Lists

Boston Symphony Orchestra in Two Visits—Andres Segovia among Recitalists—Yale Student Writes Score for Molière Play—Children's Concert

NEW HAVEN, CONN.—Spring has come to New Haven with the appearance of the first crocus, with the first Yale student seen struggling on roller skates in the city streets, and with the last concert of the Woolsey Hall Series. The two concerts by the Boston Symphony Orchestra were the highlights of this musical season. Superb ensemble playing and an interesting program made this last concert a memorable evening. It was an all-Russian evening, with music by Liadoff, Moussorgsky, Prokofieff and Tschaikowsky. The likeness ended there, for the idiom, the technic, the moods and the subjects were utterly dissimilar.

The prelude to Khovantchina by Moussorgsky was portrayed with exquisite tonal effects. Prokofieff's Scythian Suite with its barbaric color and savage moods was exciting. In the playing of the Tschaikowsky Pathetique Symphony an unhackneyed treatment was maintained throughout.

SEGOVIA IN GUITAR LIST

The recital by Andres Segovia and his guitar brought out many new faces in the audience; some who had come because of the fame of Mr. Segovia, and others because of their acquaintance with the land traditionally associated with the guitar. Segovia is no ordinary guitarist—to him it is an instrument as adequate for producing musical effects as any string instrument. In this artist's hands the guitar sounded very much like a harpsichord, but more sonorous. The prelude, Gavotte and Loure of Bach were played with exquisite charm, and the Mendelssohn Canzonetta completely captivated the audience. The program included music by Sor of the eighteenth century and by Torroba, a contemporary. Two groups of Spanish compositions by Granadas and Albeniz completed an evening of delightful music enthusiastically received.

An interesting evening of piano music was recently given by Samuel Yaffee. Intelligent interpretation and brilliant playing marked the program, which included a Bach-Busoni chaconne, Brahms' intermezzo in C major and capriccioso, a Chopin group, and a group of short compositions by Albeniz, MacDowell and Debussy.

ORIGINAL SCORE FOR MOLIÈRE PLAY

A young composer of ability and imagination was presented to the New Haven public with the Yale School of Drama's recent production of the Bourgeois Gentilhomme by Molière. Morris Mamorsky, a fifth year student of the Yale School of Music wrote the incidental music, in reality quite a complete musical score for the play. This drama is written in broad satire, and the music was in keeping with the spirit of the play. Using a modern idiom, but retaining the simplicity of the seventeenth century music Mr. Mamorsky's score which was written for string orchestra and voices, had a gay charm that contributed a great deal to the success of the production.

The last concert of the Children's Series by the New Haven Symphony was an all request program. Such favorites as the overture to Midsummer Night's Dream, the Nutcracker Suite, Goumod's Funeral March of a Marionette, the Peer Gynt Suite and the William Tell Overture were played to the great enthusiasm of the audience and with evident pleasure by the New Haven Orchestra.

M. K.

"I usta play de accordion, Gus."

I SEE THAT

Amy Ellerman, contralto, and Felix R. Mendelssohn, cellist, assisted by Harry McKnight, tenor, and Hildegarde Halliday, monologist, were collaborators in a concert at the Baptist Home of Brooklyn, N. Y., on March 11.

* * *

John Herrick, baritone, has signed with Kass-Tohrner for radio management.

* * *

The Orpheus Harp Ensemble came to New York from Boston on March 4 to give a concert for the Tudor City Forum in the Auditorium of Windsor Tower. The assisting artist was Alice Paton, soprano.

* * *

Lillian Gustafson, Swedish-American soprano, is now under the exclusive management of Annie Friedberg. Miss Gustafson has sung in oratorio and concert, including oratorio appearances in New York.

* * *

Adelaide and Marie Ahrling, soprano and pianist, are spending a month in Florida.

* * *

The Schubert Trio (Bertha Shulz, violin, Constance Veitch, cello, and Olga Sapio, pianist) gave a recital of chamber music at The Barbizon, New York, on March 2, performing works by Mendelssohn, Tschaikowsky and Suk.

Kate F. Chase, president of the New York Federation of Music Clubs, presided at a meeting in the Hotel Great Northern, New York, on March 2, in honor of artists and composer-members.

OBITUARY

Karol Szymanowski

Karol Szymanowski, eminent Polish composer, died in a sanatorium near Lausanne, Switzerland, on March 29, according to dispatches from Warsaw. He was fifty-four years old. He had been in poor health for the last few years. His sister, Stanislawa, was with him at the time of his death.

Szymanowski was considered the most important composer of modern Poland. He was born at Tymanoszowska, in the Ukraine, in 1882. In 1901 he wrote his first piano pieces, and later began study under Noskowski in Warsaw. His early works for piano are extremely poetic but somewhat under Chopin's influence. His piano sonata (op. 8) won first prize at the Lemberg Chopin Festival. His writings done before 1914 also include two symphonies, a symphonic overture, and a one-act opera, Hagith, produced in 1922 at Warsaw, and in Dortmund the following year, which is on Straussian lines but shows original spirit.

During the war Szymanowski, who belonged to an aristocratic family, lost most of his fortune and was imprisoned in Russia, but escaped to Poland. His works produced after this time show a new, atonal character and an inventive fertility and power that placed him among the leading composers of the day. In 1921 he visited the United States. The following year he returned to Poland and became professor of composition and director at the Warsaw State Conservatory.

Among his outstanding works are a Stabat Mater, given in New York by the Schola Cantorum, in 1931; an opera, King Roger, produced in Warsaw in 1926; Harnasie, a folk ballet, with parts for vocal soloists, chorus and orchestra, premiered at the Paris Opéra with success a year ago and given in concert form by the Cleveland Orchestra under Rodzinski this winter (also scheduled to be heard under this leader with the New York Philharmonic Orchestra on March 31); a third symphony, with chorus and tenor solo, bearing the subtitle Song of the Night, done in New York; also a violin concerto; Demeter, for alto solo, women's chorus and orchestra; Agave, a cantata for soprano, chorus and orchestra; Myths, for violin and piano (including the popular Fountains of Arethusa, Narcissus, Pan and the Dryads); Masques, for piano; a third piano sonata; Songs of the Mad Muezzin; and various vocal settings of poems by Tagore.

On March 29 Dr. Rodzinski in New York received a letter from the composer, written in the hospital at Lausanne, in which he expressed his pleasure that his Harnasie was to be performed by the Philharmonic Orchestra.

It was expected that his funeral would take place in Warsaw, with government honors. He had received an honorary degree from the University of Cracow.

Alfred Remy

Alfred Remy, musician and editor, died recently in the Lenox Hill Hospital, New York, at the age of sixty-six years. Professor Remy was born at Elberfeld, Germany, and came to this country fifty-four years ago. He had lived in Bronxville, N. Y., for twenty-nine years. A graduate of the College of the City of New York, with the A.B. degree, he had received an M.A. from Columbia University. For many years he taught in the New York High School of Commerce, and in later years was chairman of the Modern Language Department. He had also served since 1928 as teacher of Germanic languages of Fordham University, and in 1933 became professor of modern languages at Notre Dame College. He had studied violin with R. O. Klein, had served as music critic of Vogue and music editor of the Looker-On. From 1901 to 1930 he was in charge of the department of music of the New International Encyclopedia. He had edited the third edition of Baker's Biographical Dictionary and Sevcik's Violin School, op. 11 and 12. He is survived by his widow, Egbertina Remy, formerly active as a concert pianist, by a daughter, Mrs. Constance Johnson of Norfolk, Va., a sister, Renata Remy, of Hunter College, and a brother, Arthur F. J. Remy, of Columbia University.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, April 3
Boston Symphony Orchestra, Carnegie Hall (A)
Sergei Barsukoff, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Harvard Glee Club, Town Hall (E)

Sunday, April 4
Philharmonic-Symphony Society, Carnegie Hall (A)
League of Composers program, Town Hall (E)
Miriam Marmein, dancer, Barbizon-Plaza (E)

Monday, April 5
Christine Murdock Kendrick, soprano, MacDowell Club (E)
Manuel Quiroga, violinist, Town Hall (E)

Tuesday, April 6
Oratorio Society of New York, Carnegie Hall (E)
Helen Fredericks, pianist, Town Hall (E)
Helen Van Loon, soprano, The Barbizon (E)

Wednesday, April 7
Alexander Culbertson, violinist, Carnegie Hall (E)
Alexander Semmler, pianist, Town Hall (E)

Thursday April 8
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 9
Philharmonic-Symphony Society, Carnegie Hall (A)
Tom Emlyn Williams, baritone, Town Hall (A)
Constantine Stronghilos, pianist, Town Hall (E)

Saturday, April 10
National Orchestral Association, Carnegie Hall (A)

Sunday, April 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Workmen's Circle Chorus, Town Hall (A)
Augusta Scheiber, pianist, Town Hall (E)

Monday, April 12
Beethoven Association, Town Hall (E)

Tuesday, April 13
Philadelphia Orchestra, Carnegie Hall (E)
Gertrude Sa Voie, soprano, The Barbizon (E)

Wednesday, April 14
Lambros Demetrios Callimahes, flutist, Town Hall (E)
Inez Palma, pianist, MacDowell Club (E)

Thursday, April 15
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 16
Philharmonic-Symphony Society, Carnegie Hall (A)
Elsa Brems, mezzo-soprano, Town Hall (E)
Violin Pupils of Raphael Bronstein, Washington Irving High School (E)

Sunday, April 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Composer's Press Composition Recital, Barbizon-Plaza (A)

Monday, April 19
Vivienne Mader, dancer, Town Hall (E)

Tuesday, April 20
Tito Guizar, tenor, Carnegie Hall (E)
Frederick Bristol, pianist, Town Hall (E)
Mathilde McKinney, pianist, The Barbizon (E)

Wednesday, April 21
The Singers Club of New York, Town Hall (E)

Thursday, April 22
People's Chorus of New York, Carnegie Hall (E)

Friday, April 23
College of St. Elizabeth Glee Club, Town Hall (E)
Northwestern University A Cappella Choir, Carnegie Hall (E)

Saturday, April 24
J. Bradley-Griffin, dramatic recitalist, and Lulu Jones Downing, composer-pianist, Town Hall (E)

Monday, April 26
Genia Robinor and Louis Bailly, piano-viola recital, Town Hall (E)

Tuesday, April 27
Dessoff Choirs, Town Hall (E)
Benefit Concert, auspices Non-Sectarian Anti-Nazi League to Champion Human Rights Carnegie Hall (E)
Charles Sullivan, tenor, The Barbizon (E)

Wednesday, April 28
Down Town Glee Club, Carnegie Hall (E)
Ray Lev, pianist, Town Hall (E)

Musicales

Eighth Mozart-Haydn List Offered by WPA

The WPA Theatre of Music, New York, held a large and appreciative audience on March 25 for the eighth in the Mozart-Haydn concert series. On the program were Haydn's symphony in F minor (No. 49), four movements from Mozart's Serenade in D, the Mozart concerto in B flat major for bassoon, and arias from Cosi fan tutte. Samuel Gardner was the musicianly conductor of the chamber orchestra, and the soloists, Stephen Maxymciw, bassoonist, and Thelma Jerguson and Mina Horne, sopranos. The assisting artists contributed excellent performances, and won cordial applause.

M. L. S.

• • •

Ralph Leopold Plays at University Heights Branch of N. Y. U.

On March 14, Ralph Leopold, pianist, gave a recital at the University Heights branch of New York University, New York. His subject was the Wagner music-drama Tristan and Isolde. In addition to the motives and short excerpts, the following transcriptions for piano by Mr. Leopold were played: prelude and first scene from Act II; love duet and Brangäne's Warning; Isolde's Liebestod. After each number repeated acknowledgments of applause were necessary, and at the end Mr. Leopold received an ovation for his fine playing and for the skill displayed in his piano arrangement of the score. R. G.

• • •

Leo Litwin at MacDowell Club

Leo Litwin, pianist, winner in the MacDowell Club Young Artists' Contest, gave a recital at the MacDowell Club, New York, on March 22. Mr. Litwin chose to exhibit his talents in the Mozart sonata in A minor; Beethoven's Appassionata Sonata and three Chopin numbers; and pieces of Debussy and Ravel. The artist proved to be a technically competent exponent of the keyboard, revealing a full, easily produced tone, capable of many shadings and undeterred by mechanical difficulties. In the Mozart score he showed himself cognizant of the demands of the classic style, and projected the work with clear lines and limpid tone. Although it is hardly to be expected that the full emotional content of the Beethoven sonata would be mastered by Mr. Litwin at this stage of his development, nevertheless his interpretation showed admirable discernment of the nobility of the contents. The auditorium of the club house was filled with an appreciative audience.

M. L. S.

Liturgical Program at Community Center

A delightful program of Hebrew and English liturgical music was sung at the Community Center, New York City, on March 24. Participants in the presentation were the augmented B'nai Jeshurum Choir, under the direction o fthe Rev. Jacob Schwartz, and soloists Clarence Turner, Gertrude Shulman, Alexander Vikinsky, Jean Schwiller and Nadia Fedora. Selections included were choral works by Lewandowski, M. Goldstein, Halevy, and two traditional melodies the first, The Song At Sea (arr. by J. Lewis Browne) which was of ancient origin and said to have been sung by Miriam and her companions; the second, Elijah The prophet, was arranged for soloist and chorus by the Rev. Schwartz.

This music was doubly interesting because of the tradition and historical significance which was demonstrated from themes dating from Old Testament days. The Rev. Schwartz led his choir skilfully and their interpretations were most convincing examples of the music of the long past era. The occasion was in celebration of Passover holidays.

J. S.

• • •

Eugene Nigob Heard

An enthusiastic audience crowded the Rand Auditorium, New York City, to hear Eugene Nigob, pianist, in recital on March 21. Mr. Nigob offered a demanding program, which opened with the concerto (No. 1, op. 25) by Mendelssohn, in which he was assisted by Mitchell Sadewitz at a second piano. Beethoven's Appassionata Sonata followed, and, after the intermission, the Grieg sonata (op. 7), the Liszt rhapsodie (No. 12), Chopin's Revolutionary Etude and other Chopin items, and pieces of Debussy and Rachmaninoff.

Mr. Nigob is a performer of experience and assurance. He plays with technical brilliance and dynamic force, balanced by interpretative sensitivity and a judicious use of the wide range of tonal tints at his command. The Mendelssohn concerto was a fine achievement, with Mr. Sadewitz sharing in the credit. The Beethoven sonata had an exposition of deep and discerning feeling. Of the post-intermission offerings, the Chopin music was outstanding, although the Liszt closed the concert with flashing color.

M. W.

• • •

Dorothea Lawrence in Benefit Concert

A descendant of the eminent humanitarian Dorothea Lynde Dix, who founded the first homes of mercy, Dorothea Lawrence, soprano, has a special interest in those unable to lead active lives. Her recital at the Home for Incurables, the Bronx, N. Y., on March 27, was marked by large attendance. Not only the patients but the hospital directors and medical staff were present, giving the singer a heart-warming reception. Her program of five groups, covering three languages, also featured songs by the Americans Sires and Guion. She wore a charming Western costume in the three Songs of the Plains. Warm applause echoed the high appreciation felt, a share of which went to Nils Nelson, who played three solos and accompaniments.

F. W. R.

• • •

Russel Wragg Composition Recital

Russel Wragg, American composer-pianist, recently gave his annual concert of newly published songs and piano numbers, as well as previously published works, at the York Club, New York, before a large and enthusiastic audience. His assisting artists were Sally Fiske, soprano; Faith Vilas, poet-reader; Llewellyn Roberts, baritone; and Grace Roberts, pianist.

Miss Fiske presented a new song cycle, From the Furrows, the individual numbers being Spring Song, Now is Mid-Summer, Autumn in Carnival and Winter, ho Winter! She also was heard in Lilacs and the new Easter number, Easter Canticle. Miss Fiske sang with fine diction and a voice of freshness and beauty, and responded to recalls.

Mrs. Vilas recited Leaves from an Old Diary, Sea Harvest, and the Phantom Fountain, all with piano settings by Mr. Wragg. The composer and the reader gave a finely balanced reading of the numbers, with splendid musicianship and polished diction.

Mr. Roberts offered Carol to Death, Hearth Song, Plantation Ditty and Song of Work, responding with an encore, Cain and Abel. Mr. Roberts displayed impressive gifts as interpreter and was heartily received.

Mr. Wragg opened and closed the program, playing first Agitato Moderno and for the last group three etudes in the form of a suite and Mummers Parade (soon off the press). The composer-pianist was at his best, playing with brilliant technic and fine tonal qualities. Grace Roberts gave admirable support in her accompaniments.

S. C.

• • •

Westlake Fortnightly Musicale

An attentive audience heard the March 23 Fortnightly Musicale at the Master Institute, New York. Dr. A. Verne Westlake provided a varied program, beginning with Peggy E. Johnson, (Dambmann Studio) who has a clear, high and expressive soprano. She sang items by Friml, Where'er You Walk (Handel) with finely sustained tone, and Ah! mon fils (Meyerbeer), the last-named especially showing range and beauty of voice. Eva L. Booth was her accurate and sympathetic accompanist. Stanley Johnson, another Dambmann Studio artist-pupil, sang Invictus (Huhn) and the bass aid from Simon Boccanegra (Verdi), displaying a voice of power and expression, coupled with dramatic interpretation. Both Johnsons were heartily recalled. Luigi Rocca, tenor robusto, created effect in the arias from La Tosca and I Pagliacci, with Eleanor Weller at the piano. Of vital interest was the piano performance of Hortense Yule, who, heard in an excerpt from Schumann's concerto, (with Dr. Westlake at a second instrument) demonstrated poise, plentiful technic and high musicianship.

F. W. R.

American Composers' Day Held at World War Art Exhibition

American Composers' Day was celebrated on March 12 at the exhibition of World War Posters, Etchings and Illustrations (collected by the late Edgar S. Pretzfeld), which were shown at the Sherry-Netherland, New York, March 5 to 20.

This exhibition was held for the benefit of The Blind Musicians of the Cape Cod Institute of Music in Massachusetts. The institute, a nation-wide enterprise offering young musicians and artists the opportunity for study, relaxation and recreation in the quiet atmosphere of Cape Cod, originated in the homestead of Mme. Martha Atwood, formerly of the Metropolitan Opera. It has outgrown its quarters and an educational project which is non-profit making has been formed with prominent men and women serving as its officers and on the advisory council. Mrs. James Roosevelt is the honorary chairman and the executive committee consists of Martha Atwood, Dr. Henry Hadley, Mrs. Bert R. Elsas, T. Ewing Montgomery, Alfred Easton Poor, Lyle K. Weber and George R. Baker.

Musicale at Studio of Mrs. A. Theodore Gaillard

On March 5 the New York studio of Mrs. A. Theodore Gaillard was the scene of a musicale featuring Judith Jacobson, Bill Dinsmoor, Adele Levin, Emma Affronte, Grace Goldstein, June Schwartz, Leona Knopf, Dorothea Schmitz, Esther Knopf and Pearl Nelson. Outstanding in surety, poise, talent and general excellence were Grace Goldstein, June Schwartz, Dorothea Schmitz. Leona Knopf and Esther Knopf.

B.

National Symphony Orchestra Concludes Tour

The National Symphony Orchestra of Washington, D. C. (Hans Kindler, conductor) has returned from the first of two tours of the Southern States. Their itinerary took the orchestra to Virginia, Tennessee and North Carolina, playing in Richmond, Roanoke, Sweet Briar and Harrisonburg, Va.; Chattanooga and Knoxville, Tenn.; and Asheville, N. C.

MARIE RAPPOLD
LEADING SOPRANO
METROPOLITAN OPERA CO.
FOR 14 YEARS

ANNOUNCES

A summer course at her estate in Hortinsville, New York, for a limited number of serious minded vocal students. From June 1st to October 1st, 1937

For Complete Information Address
SECRETARY - MME. MARIE RAPPOLD
260 West 72nd Street, New York City
Phone SUsquehanna 7-0089

ALEXANDER RAAB
NEW YORK—APRIL 26 to JUNE 5

in addition to his usual lessons the eminent pianist will also teach on the

MOOR DOUBLE KEYBOARD PIANO

•

MARION BERGMAN
ASSISTANT TO MR. RAAB

•

Similar Instruction at
CHICAGO MUSICAL COLLEGE
June 28 to August 7th

•

For detailed information address:
New York Representative
DOROTHY PILLSBURY STETSON
30 Rockefeller Plaza, New York Phone: CIrcle 7-1962

MOOR DOUBLE KEYBOARD PIANOS AVAILABLE FOR PRACTISE ARRANGEMENTS

NEW MUSIC OF INTEREST JUST ISSUED

REVIEWED BY LEONARD LIEBLING

BOOKS

The American Singer. By Oscar Thompson. History, biography, and criticism, with 108 portraits, covering 100 years of opera in America.

A formidable publication of 426 pages, done with the usual careful thoroughness and authoritative approach of Mr. Thompson, who is an assistant music critic on the New York Sun, and editor of Musical America.

The book ranges from the days of Garcia and his opera troupe in this country, to such a youthful prima donna of the present moment as Betty Jaynes, sixteen years old, who made her operatic debut in Chicago last December. We learn also of the current film and radio activities of our native singers.

It is not possible, nor is it necessary, to discuss the varied material in the Thompson history. Much of it is merely biographical, but the author also cites happenings and anecdotes to give what the wrapper-recommendation rightly calls, "virtually a survey of lyric drama in America." One wishes that vocal concert history might have been included too. The many pictures, and the dates of the singers' premieres add valuable interest to the book. (The Dial Press New York.)

Views and Interviews. By Irving Schwerké. A reprint of twenty-seven essays on music and musicians, appearing originally in many American and European magazines, journals, and newspapers, including the Musical Courier.

The author is too well known in these columns, to require introduction or encomium. His Paris letters of review and news comment, informed, illuminative, and vividly written, have told their own story well. Such articles and those published in other places, establish Mr. Schwerké as one of the leading essayists on musical topics.

Some of the papers in the volume treat of French Influence in Early American Musical Life, Italian Musical Art, Modern Music, The Paris Opera, Manuscript Treasures at the Naples Conservatory, Emma Nevada, Prokofieff, De Falla, Planté, Fugére, Saint-Saëns, The Perils of Paris, etc.

There is a Foreword by Leonard Liebling, including this passage: "One may say of Irving Schwerké that he is mentally and musically as much at home with Bach as he is with Bartok, with Hucbald as with Honegger, with Mozart as with Markewitch." (Les Orphelins-Apprentis D'Auteuil, Paris.)

Reviewed by R. M. Kerr

Operatic Tetralogy

The Argonauts (A Californian Tetralogy), by Quinton Maganini.

Colorful historical backgrounds mark this short opera-cycle for voices and piano, celebrating days of the Forty-niners. The series of six scenes include: Act I, Sutter's Mill (The Discovery of Gold); The Departure for the Mines; Act II, Tennessee's Trial, His Funeral, and the Death of Tennessee's Partner; Act III, The Discovery at Dead Horse Gulch; Act IV, A Christmas at Angel's. The material is derived in part from Bret Harte's tales of early California and is highly dramatic in nature. Both text and music are by Mr. Maganini, who has provided a stirring and romantic series of scenes, opening with a short instrumental prologue. The music is designed in bold strokes, with many descriptive effects, including modernistic touches, but on the whole it is traditional in form and idiom. There are passages for chorus and ballet. A most interesting artistic experiment, which it would be rewarding to see realized on some stage, as the material is genuine American folklore. (Affiliated Music Corp., New York.)

For Two Pianos (Four Hands)

Through the Looking Glass (Five Pictures from Lewis Carroll), by Deems Taylor; transcribed for two pianos by James Whittaker.

Mr. Taylor's orchestral suite, catching much of the whimsy and color in the beloved Alice books, has been recreated by Mr. Whittaker for twin keyboards. Some of the sections lend themselves better than others to such treatment. Jabberwocky and Looking Glass Insects, with their modernistic coloring, offer pronounced problems to the duo-pianists, while The White Knight retains its wistful note rather successfully in the new medium. (J. Fischer & Bro., New York.)

For Violin and Piano

Sonata, by Wesley La Violette.

A worthy new sonata for violin and piano is that by Mr. La Violette, recently issued. The three movements are a vigorous *allegro,* marked by bold outlining of theme and clarity of harmonic texture, an extremely brief, transitional *adagio,* and a final *allegro* in which the piano seconds the violin with something of percussive effect. The work ends with a long, sustained trill for the string player. Written modishly without key signature, the score is rich in chromatic effects and modulations, the work of a scholarly musical thinker. (De Paul University Press, Chicago.)

For String Quartet and Piano

Quintet, by John Alden Carpenter.

Mr. Carpenter's new work, in three movements, is dedicated to Elizabeth Sprague Coolidge, and was heard recently in its New York premiere. It is a carefully factured score, marked by refinement of idiom and a rich chromatic style; the thematic development is carried out felicitously. Following a stressful opening section, there ensues a short *andante* of somewhat melancholy coloring, and the work closes with a spirited *allegro non troppo* movement, featuring *pizzicato* effects for the strings. There is excellent opportunity for the piano performer. (G. Schirmer, Inc., New York.)

For String Quartet

Ballade, by Alfred Pochon.

A brief piece for four string players, which ranges in mood from an opening *adagio* passage through more animated measures to an expressive, quiet close. The themes are simple and vigorous and the general style one of harmonious and lyrical nature. (Carl Fischer, Inc., New York.)

For Women's Voices, with Two-Piano Accompaniment

L'Amore Spirituale; words by Oscar Wilde; music by Charles Haubiel.

A triptych of three songs for four-part women's chorus expressing three facets of love. Madonna Mia is the transcendent variety and concerns "a lily girl not made for this world's pain." Requiescat was the result of Wilde's mourning for his dead little sister, and is a poignant elegy. E Tenebris expresses "a transfigured love of the Christ." The composer has used canon forms in his interesting settings, and the chorus sings in homophonic style, with the bass of the accompaniment duplicating the first soprano part three octaves below. These are not easy numbers to present, but offer a rich and sometimes remarkable polyphonic effect. (Composers Press, Inc., New York.)

For Women's Voices with Tenor or Soprano Solo

Sylvelin, by Sinding; arranged by Gena Branscombe.

Sinding's nostalgic and exquisite song is given a setting for two sopranos, two altos and high voice soloist, with a piano accompaniment which by means of *glissandi* enhances the hushed beauty of this lovely number. (Galaxy Music Corp., New York.)

For Male Voices

The Peasant and His Oxen and **I won't Kiss Katy,** Jugo-Slav Folk-Songs, arranged by Smith-Aschenbrenner.

These humorous peasant songs are racily evocative of the national sentiments and *mores.* They are arranged for four-part male chorus, *a capella,* and offer vigorous material for choruses, out of the beaten track. (Carl Fischer, Inc., New York.)

Songs

Three Portraits, by Mana-Zucca, lyrics by Sallie M. Sefrit.

Latest of the many writings from Mana-Zucca's prolific pen is this series of three songs inspired by as many paintings. Whistler's Portrait of His Mother is a gentle lyric, evoking the image of the elderly lady in music of transparent vocal line. Mona Lisa is somewhat more subtle in chromatic tinting, as befits the inscrutable subject, but it also is serene, with repressed emotion. The last song, Gainsborough's Blue Boy, is somewhat more popular and dashing in trend. True, the subject is a difficult one to celebrate tonally, but the rather coy verses and jubilant musical salutation with arpeggio accompaniment at least provide an effective climax. The first song ranges from D to E, the second E flat to C, and the last, D to E. (Hill-Coleman, New York.)

Reviewed by F. W. Riesberg

English Folk-song for Women's Voices

Heigh-Ho for a Husband, arranged by Boris Levenson.

An old English ballad telling of the maid who sighed, "God wot; I will have a husband, Be he old or young!" The tune, from John Gamble's Book (1657), is twice mentioned in Much Ado About Nothing, and in the current arrangement is for three female voices, unaccompanied. Levenson has made the work comparatively simple, the two lower parts weaving contrapuntally. Humorous and effective, it is dedicated to the Boston MacDowell Club Chorus (Arthur Fiedler, conductor). (The H. W. Gray Co., New York.)

NEW MUSIC

CARL FISCHER

JOHN CHARLES THOMAS is featuring "Sing A While Longer" at the Indianapolis Convention of the National Federation of Music Clubs. This song, by Geoffrey O'Hara, to the poem by Edwin Markham, is published in the following arrangements: SATB, TTBB, SSA ..... ea. .15
It is arranged also for Voice and Piano (high in D♭) ..... .50

56 COOPER SQUARE
Boston Chicago

GALAXY MUSIC CORP.

Four Songs
by CHARLES WAKEFIELD CADMAN
DESTINY
LA FIESTA
GLORY
INSTRUCTIONS TO A LADY'S MAID
GALAXY MUSIC CORPORATION, 17 West 46th Street, NEW YORK

G. SCHIRMER

NEW VIOLA MUSIC
Adaptations for Viola by Samuel Lifschey
Johann Sebastian Bach—Six Suites for Viola (Originally for Violoncello) $1.50
Samuel Lifschey—Twelve Modulatory Studies for Viola ..... .75
NEW VIOLIN AND PIANO MUSIC
Albert Spalding—Ballhausplatz ..... .60
Quasi Siciliano ..... .60
G. SCHIRMER, INC. . . 3 East 43d Street, New York, N. Y.

J. FISCHER & BRO.

A FINE SONG
COME LOVE WITH ME
by VITO CARNEVALI
in three keys
Used by Lanny Ross, Richard Crooks, James Melton and other outstanding vocal artists.
J. FISCHER & BRO., 119 West 40th Street, New York

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

Easter Music in Toronto Presents Bach's St. John and Matthew Passions

Symphony Orchestra in Bax Work and Transcriptions by MacMillan—Concerts by Choral Society, Madrigal Choir, Poldi Mildner, Mary Ramsay and Anders Timberg

TORONTO, CAN.—Sir Ernest MacMillan's choice of program for the Toronto Symphony Orchestra's concert of March 9, at Massey Hall, was a harmonious blending of many dissimilar selections. The Mendelssohn Hebrides Overture was a pellucid beginning, with the high-light, the Beethoven (No. 2) symphony, to follow, grandiose in its execution. Bax' mystically lovely Garden of Fand and two moving transcriptions for strings by Sir Ernest of French Canadian airs, Saint Malo and an exquisite Notre Seigneur en Pauvre, preceded the finale, Debussy's La Mer, brilliantly conducted.

Alfred and Victor Johnson, talented pupils of their able master, Boris Berlin, gave an interesting recital at Conservatory Hall on March 12, each youngster appearing as soloist, and both joining forces, at various phases of the well-chosen program. A Bach suite, a Beethoven sonata, the Chopin fantaisie impromptu and the Haydn concerto in D were some of the more ambitious numbers, with many lighter works, played with amazing skill and taste.

WESTON CHORAL SOCIETY CONCERT

Bruce Metcalfe made an impressive appearance on March 16, at Carlton United Church, as conductor of the Weston Choral Society, an organization that demonstrated vividly what an artistic leader can do with unsophisticated material. Clement Hambourg, pianist, and Charles Mathé, cellist, assisted materially in Grieg and Beethoven sonatas; Hazel Bell contributed several effective soprano numbers; and Irma Metcalfe was an intelligent accompanist.

POLDI MILDNER'S RECITAL

Poldi Mildner, pianist, came to Eaton Auditorium on March 18, under the patronage of the Association of Women Teachers of the Toronto Conservatory. From the first thunderous though melodious chords of her Schubert Wanderer Fantasie throughout her mighty program to the closing vertiginous Brahms-Paganini Variations, her spell-bound hearers recognized her tremendous talent and magnetic temperament.

TIMBERG AND RAMSAY HEARD

Anders Timberg, Swedish tenor, and Mary Ramsay, Scottish pianist, were presented by the Scandinavian Club on March 19, at Margaret Eaton Hall, when the singer gave many selections in various languages with felicity of effect, his agreeable voice combining with a happy informality of manner to win his audience's favor. Miss Ramsay accompanied him competently and also played several interesting soli with charm and distinction. Mr. Timberg concluded by lecturing, with flawless diction, on Scandinavia.

MADRIGAL CHOIR

The Beaches Madrigal Choir sang at Eaton Auditorium on March 20, under the masterful conductorship of Corda Ward Buchner, succeeding the late Edith Parker-Liddle, in whose memory their first number (Sibelius' O Morn of Beauty) was reverently performed. These ladies sang admirably old part-songs and various transcriptions. Joy Fawcett Dearing, coloratura, and May Lythe, mezzo, were outstanding in soli. The Philharmonic String Quartet (Albert Pratz, Blaine Mathé, Myer Fogle, Philip Spivak) played Haydn and other works beautifully. Elizabeth Clegg, pianist, and Olive Flint, organist, contributed strong support.

ST. JOHN PASSION PERFORMED

The Bach Society that evening in the same hall presented the St. John Passion, assisted with orchestra, with Frederick Silvester at the organ and Helen Cherrie at the piano, their distinguished conductor being Reginald Stewart. Campbell-McInnes was a faultless Jesus and Hubert Eisdell a no less authoritative Evangelist. Irvine Levine (Pilate) and W. R. Black (Peter) were telling participants, with E. P. Williams and Irene Pipher adequate in smaller parts. The reflective arias were movingly sung by Frances James, Eileen Law, Norman Lucas and Norman Cherrie. A lofty level of performance marked the entire evening.

CONSERVATORY CHOIR IN ST. MATTHEW SCORE

The Bach St. Matthew Passion was given at Convocation Hall on March 23, by the Conservatory Choir reinforced by that of the Church of the Messiah, assisted with orchestra, with Wilma Stevenson at the piano and Frederick Silvester at the organ, Sir Ernest MacMillan conducting superbly. Campbell-McInnes and Hubert Eisdell were impeccable exponents of the characters they had sung in the St. John. Of the sixteen other soloists, Frances James, Sara Barkin, Erma Brownscombe, sopranos; Marion Copp, contralto; Adolf Wantroff, baritone, and George Aldcroft, bass, did outstanding work. The choruses were massively rich, and the whole performance tremendously impressive.

B. P.

Birmingham Orchestra Features Beethoven

Tibbett Recital Draws Throng—Handel Choral Society Sings St. Matthew Passion of Bach

BIRMINGHAM, ALA.—The Birmingham Civic Symphony Orchestra gave the fourth and last concert for this season before an audience of 4,500 people, in the Municipal Auditorium who testified to the enjoyment of the program chosen by Dorsey Whittington with enthusiastic applause. The soloist for this concert was Ottokar Cadek, violinist, concertmaster and associate conductor of the orchestra. Mr. Cadek revealed his virtuosity in the Beethoven violin concerto, by the spontaneity of his moods, his richness of tone, and his scholarly command of both text and instrument. He won the overwhelming plaudits of his hearers.

Conductor Whittington matched him in carrying the orchestra along with him in truly inspired fashion. The program opened with the Egmont Overture of Beethoven and following the concerto an arrangement of Grainger's Spoon River was heard, in which the orchestra was supplemented by two pianos and an organ, played by Hugh Thomas, Roy McAllister, pianists, and Lois Green Seals, organist. Then came the Blue Danube Waltz of Strauss and the closing number, overture to Tannhäuser, richly and beautifully performed. The marked improvement of the young orchestra at the close of its fifth season was evident.

TIBBETT'S RECITAL

Lawrence Tibbett, baritone of opera and concert and screen, was presented in concert here by the Birmingham Music Club in the fourth of its Artist Series. Mr. Tibbett sang to a packed audience in Phillips Auditorium, who could not get enough recalls and encores, though the artist was very generous. The artist seemed in happy mood and his ability as an actor charmed almost as much as his great voice. Seats had to be arranged on the stage to accommodate the crowd that wanted to hear him. His program opened with Oh, Whither Art Thou Roaming by Marcantonio Cesti; followed by I Am a Roamer Bold (Mendelssohn). Then came a group of classics by Schubert, Hugo Wolf, Rachmaninoff and Moussorgsky. In this group the singer was forced to repeat the Rachmaninoff number, In the Silent Night. Moussorgsky's impressive Death, the Commander, was also vociferously applauded. From Andrea Chenier (Giordano), Gerard's Monologue, was eminently suited to Mr. Tibbett's style. In his concluding group the artist sang American songs with delightful spontaneity and diction. Stewart Wille was again the perfect accompanist.

The Birmingham Music Teachers' Association held its regular monthly meeting in Forbes Salon with Mrs. C. W. Phillips presiding. The meeting was featured by a talk by Mrs. Emmett Johnson, and a group of songs by Harrell Biard, tenor, with Isabel Schoop at the piano. The association honored John Thompson, director of the Kansas City Conservatory of Music, who was in this city on a lecture tour, and Matilde Bilbro, Alabama composer, at the Tutwiler Hotel, when the speakers were Miss Bilbro and Alice Graham.

The Handel Choral Society presented Bach's St. Matthew's Passion on Palm Sunday afternoon in the First Methodist Church under the direction of Harrell Biard. A large audience heard the performance. Soloists included Leola Allen, Chester Moats, Ed Turbeville, Hackworth Judd, and Ruth Peterson. Isabel Schoop was accompanist.

The Birmingham College of Music (Guy C. Allen, director) offered a large number of pupils in recital during this month.

A joint recital by piano pupils of Lowela Hanlin; voice pupils of Harrell Biard and Estella Allen Striplin; and violin pupils of Fred Wiegand, was given in Forbes Salon.

Winners in the contests held by the State Federation of Music Clubs last spring were presented in recital here under the auspices of the Birmingham Music Club at the Little Theatre. The young Alabama artists were Isabelle Haigler Watson, Montgomery, voice; Joseph Petranka, Montgomery, violin; and Hugh Thomas, Birmingham, piano. They proved themselves worthy winners.

The Birmingham Apollo Boys' Choir (Coleman Cooper, director) is on tour of several Southern states. The boys sang in another concert for President Roosevelt at Warm Springs, Ga., during this tour.

A. G.

SASCHA GORODNITZKI,

pianist, was guest soloist on March 22 before the Hadassah at the Waldorf-Astoria, New York.

Rose Dirmann Appears Widely

Rose Dirmann, lyric soprano, was soloist in Bach's Magnificat on February 1, in a performance by the Bach Society of Newark, N. J., at the Mosque Theatre, Newark. On February 6 she sang at the annual dinner of the Charles Dickens Foundation at the Brevoort Hotel, New York; 10, she gave a song recital for the Tuckahoe Woman's Club in Richmond, Va.; 23, was heard in School of the Air over the CBS coast to coast network; 28, sang the soprano part in Dvorak's Stabat Mater at the First Presbyterian Church, New York. On March 4, Miss Dirmann was presented by the Philharmonic Society of New Orleans in a song recital on its Dixon Hall concert series; 14, she was soprano soloist in Verdi's Requiem in the Holy Communion Church, New York; 21, appeared as soloist in two Bach oratorios, the St. John Passion at Calvary Church, and the St. Matthew Passion at the First Presbyterian Church, New York; 26, was guest soloist of the First Methodist Episcopal Church, Asbury Park, N. J., in Debois' Seven Last Words of Christ. The singer concluded the month on March 28, singing in Handel's Messiah at the First Presbyterian Church, New York. Each Tuesday and Saturday evening Miss Dirmann is heard in a song recital series over WQXR.

New York Singing Teachers' Association Hears Mario and Pattison

The New York Singing Teachers' Association held its regular monthly meeting March 16, at the Hotel des Artistes, New York. Queena Mario and Lee Pattison were guest speakers. Mr. Pattison gave a brief résumé of the objectives and repertoire of the spring season of the Metropolitan, of which he has recently been appointed director. Mme. Mario spoke of the need of organization among musicians today as a protective policy, and outlined the aims of the American Guild of Musical Artists.

NEW MUSIC

HILL-COLEMAN

New MANA-ZUCCA Songs
obtainable after April 10

THREE PORTRAITS

1. Whistler's Portrait of His Mother
2. Mona Lisa
3. Gainsborough's Blue Boy

HILL-COLEMAN 66 West 55th Street New York

GRACE LEADENHAM AUSTIN

Prominent Singers and Voice Teachers Favor These Songs:

I Have a Garden	(High or Low)	Order from G. Schirmer, Inc.
At Eventime	(High or Med.)	published by J. Fischer & Bro.
Rain at Night	(High or Low)	published by J. Fischer & Bro.
The Soul Undaunted	(Med. or Low)	order from G. Schirmer, Inc.
Day Dreams	(High or Low)	order from G. Schirmer, Inc.
The Little White Cottage	(High)	published by G. Schirmer, Inc.

Also choral arrangement for four part men's chorus.

Address by Mail—
1416 Steinway Hall, New York

THE COMPOSERS PRESS, Inc.

COMPOSITIONS BY CHARLES HAUBIEL

MOTHER GOOSE SONGS (first series) $1.00
15 fascinating Mother Goose ROTE SONGS for kindergarten and home.

MOTHER GOOSE SONGS (simplified) 1.25
Available as 2nd grade piano solos. Extra Verses.

MOTHER GOOSE ENSEMBLE BOOK (first grade) 1.50
Piano duets for pupil and teacher with violin, 'cello and voice parts ad libitum. Extra Verses.

THE COMPOSERS PRESS, INC., 113 West 57th Street, New York, N. Y.

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

AMY ELLERMAN
CONTRALTO
800 W. 72nd St., N. Y. C. TRafalgar 7-0486

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

ELLIOT GRIFFIS
COMPOSER—DOCTOR OF MUSIC
132 East 10th Street, New York City

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6890

HAROLD DART
PIANIST—INSTRUCTOR—ACCOMPANIST
140 West 69th St., New York ENdicott 2-4580

FRANK ST. LEGER
813 West 57th St., New York, N. Y.

GARI SHELTON
PIANIST
Concert Mgt. Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

YELLA PESSL
HARPSICHORDIST
Columbia Records
Studio: 68 East 86th Street, New York

EDWARD BREDSHALL
CONCERT PIANIST
Director Art Center Music School
9300 John R Street DETROIT, MICH.

WOLFGANG REBNER
ACCOMPANIST-PIANIST
Tours with FRUHMANN, NEVEU, GARBOUSOVA
Care of NBC Artists Service

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

Karin Branzell
LEADING CONTRALTO
METROPOLITAN OPERA

ADOLF SCHMID
CONDUCTOR—ARRANGER
Hotel Ansonia, B'way at 73rd St., New York

ARTURO VIIA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

ESTHER LUNDELL
PIANIST
Personal Representative
WALTER PFEMFERT
Steinway Hall New York

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club,
850 West 57th St., New York, N. Y.

ELEANOR STEELE—HALL CLOVIS
SOPRANO TENOR
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

ANN FRESCHMAN
American Dancer
Personal Rep.
G. H. Dalrymple,
229 W. 42nd St., N. Y.

Richmond Hails Recitals by Leading Celebrities of the Concert World

Josef Hofmann Scores—Helen Jepson and Joseph Bentonelli in Joint Appearance—Ballet Russe and Byzantine Ensemble in Visits—National Symphony Orchestra Gives Two Programs

RICHMOND, VA.—The past month has been an important one in musical Richmond. Several distinguished artists have appeared and orchestral music has been abundant.

Under the patronage of the Musicians' Club of Richmond, Josef Hofmann played an interesting recital at the Lyric Theatre on March 10. A capacity audience heard this great artist, in a program overflowing with brilliance and charm, with works of Schumann (Faschingsschwank); Chopin, with the scherzo in C sharp minor; Albeniz, Liszt, Haydn and a composition of the pianist himself. Mr. Hofmann's playing was glowing and beautiful.

JEPSON AND BENTONELLI HEARD

On March 13, at the Mosque, Helen Jepson, soprano, and Joseph Bentonelli, tenor, appeared in a joint recital which, through the intervention of many encores, attained the length of three hours. The audience indulged itself to the limit of good taste in its vociferous appeal for more and more singing. The two artists were complacent and obliging, hence the duration of their program. Arias, songs and duets made up a program of more than usual interest, both artists were in splendid voice, and the accompaniments of Arpad Sandor were acclaimed for their brilliance.

NATIONAL ORCHESTRA

Two major concerts were given during the month by the National Symphony Orchestra of Washington with the colorful Hans Kindler conducting. These were on March 1 and March 18. In addition, Dr. Kindler gave a welcome children's concert on the afternoon of March 18. All these were under the local management of the Civic Musical Association. Huge audiences were the rule and the presentations were of wide scope. Sibelius' first symphony was featured at the initial concert, with works of Dukas, Strauss, Bizet, Wagner and Brahms. On his second visit, Dr. Kindler gave the Cesar Franck symphony, in moving and scholarly style, adding works of Humperdinck, Moussorgsky, Gliere, Smetana and Prokofieff. Dr. Kindler disclosed a fine insight and tact in his talks to his juvenile audience, which comprised 4,000 children.

NEW ENSEMBLE

A new Philharmonic Society has been organized, springing to a large extent from the Virginia Symphony Orchestra. Organized largely for the purpose of building up interest in a regular series of popular concerts and children's concerts, the new orchestra is officered by Myron Kahn, president; Paul Cartwright, vice-president; Minerva Sorg, secretary, and William C. Losson, treasurer. It is intended to give concerts at the cost only of hiring necessary musicians not on the Federal rolls. A similar orchestra, under W. Henry Baker, gave concerts in Richmond in the years 1912 to 1920.

BALLET RUSSE

The Ballet Russe filled the Mosque on March 4 with a program of considerable interest. Many familiar works were produced, including Le Lac des Cygnes a poem in one act; the Scheherezade tragedy, with other works; and closed with a Slav Dance, led by Danilova.

A benefit concert was given at the Mosque on March 15, in aid of Frank Roane, young Negro baritone of fine vocal powers, in which several Negro organizations contributed their assistance in a variety of ensemble numbers. Roane himself sang a Verdi aria, Del Riego's Homing, and De Glory Road, all in fine resonant voice, good tone and clear understanding. Among those participating were the Sabbath Glee Club, the Hampton Institute Glee Club, the Virginia Union University Choral Club and the Virginia State College Choir, with Vivien King Bright, soprano.

The Byzantine Ensemble offered unusual music for the Woman's Club on March 15 under the baton of Cristos Vrionides, conductor and lecturer. Four male voices compose this organization, whose concert was unique.

Cora Morton Ferrell presented a group of her pupils in an invitation concert at her studio on March 3. Those heard were Mary Baker, Charles King, Adelaide Leonard, Mildren Howard, Bowen Holmes, Marian Braudrick, Roy Caudle, Alex Traylor, Paul Haas and Louise Murrell.

The Acca Temple Chanters, composed of many leading male singers of Richmond, appeared in concert at the Community House, Ginter Park, on March 9, for the benefit of the Woman's Club of Ginter Park. Mildred Brinker, violinist, assisted, with Anita Geronimo, accompanying.

Virginia Keen, soprano, with Mrs. Richmond Maury, pianist and composer, gave several songs on the Community Calendar program over WRVA on March 4. Miss Keen sang four songs composed by Mrs. Maury.

THE GONDOLIERS SUNG

At Williamsburg, the seat of the College of William and Mary, The Gondoliers of Gilbert and Sullivan was given by a cast and chorus from the college. The principals were Margaret Williams, Lucille Eldridge, William Marden, Fred Eidness, Alfred Alley, Katherine Smith and Jean Baker. Prof. Small led the vocal forces, with the symphony orchestra under Mr. Small. The sets and costuming were highly complimented and the entire work was meritorious.

Seventy-five winners of preliminary contests were heard at Farmville, Va., on March 12, at Farmville State Teachers College, under contests arranged by the Federated Music Clubs. Those selected will compete in the South Atlantic tests at Petersburg in April.

RICHMOND COMPOSERS TO MARK BICENTENNIAL

The Richmond Bicentennial Celebration Music Committee, under Mrs. Channing Ward, is asking for compositions of Richmond composers. It has been discovered that Julia Ward Howe's Battle Hymn of the Republic was first sung by Federal prisoners in Libby Prison, located during the Civil War in Richmond.

J. G.H.

Augusta Scheiber to Make New York Debut

Augusta Scheiber, pianist, makes her Town Hall recital début on April 11, although she has appeared in frequent radio and general New York concert performance. Miss Scheiber, whose training has been entirely with Samuel Chotzinoff, the pianist and music critic, will play an introductory group of Mendelssohn pieces; the Bach-Busoni C major toccata; Beethoven A major sonata (op. 110); and a concluding group of three intermezzi and the E flat major rhapsody by Brahms. The pianist has played with the Wallenstein Sinfonietta over Station WOR in the Famous Women Pianists series; given recital programs over the Municipal Broadcasting Station; and, earlier this season, was heard in a sonata recital with the violinist, Dorothy Minty. Her April recital is under the management of the Guild for Musicians.

BERYL RUBINSTEIN'S second concerto for piano and orchestra, which was given its premiere this winter by the Cleveland Orchestra, will be published this spring under the auspices of the Juilliard Foundation. Mr. Rubinstein is to play a program of his compositions in April at the Biennial Convention of the National Federation of Music Clubs in Indianapolis.

MRS. JOHN LEONARD ECKEL
Presents Her Artist-pupil
GERALDINE KRESS, Violinist
In a Series of Eight Recitals
HISTORY and APPRECIATION of the VIOLIN
Address 589 Delaware Avenue, Buffalo, N. Y.
SIXTH RECITAL, MONDAY EVE., APR. 5

PIANO MASTER-CLASSES IN EUROPE
ROBERT TEICHMÜLLER • EDWARD WEISS
Starting June 15, 1937
SCHOLARSHIPS
Inquiry: Room 701
119 W. 57th St., N.Y.C.
Phone Circle 7-4500

JACQUES STUECKGOLD
Singing Teacher
235 W. 76th St., N. Y.
Tel. ENd. 2-7464

LOUIS BAILLY
CURTIS INSTITUTE
(In charge of Viola and Chamber Music Depts.)
New York Studio
30 West 56th St. CIrcle 6-2896

CARMELA PONSELLE
MEZZO-SOPRANO
OPERA, CONCERT and RADIO
Star of Broadway Variation every Friday eve. at 8
W-A-B-C
Exclusive Management: William Miller, 1270 6th Ave., R. K. O. Bldg. New York City. COlumbus 5-0237

BEATRICE HARRISON
Internationally Known Cellist
Suite 701, 119 West 57th Street, New York
The Limberlost, Oxted, Surrey, England

New York Concerts

(Continued from page 10)

just reached his twenty-seventh birthday, and gives certain indication that he is working toward an individual manner of expression, as his measures suggest surprisingly little derivativeness. The hearers received the music and the composer warmly and encouraged him to make bowing acknowledgments.

Lotte Lehmann was the soloist, in Gluck's Divinités du Styx (Alceste), passages from Die Walküre (Du bist der Lenz) and Tannhäuser (Dich theure Halle). Here and there the artist had slight difficulty in effecting her customary roundness of tone, but the listener quickly discounted such moments by marveling anew at Mme. Lehmann's unfailing musical mastery and lavish giving of emotion and heart-warming delivery. She won rousing ovations as usual.

Stravinsky's Firebird Suite (which is having an active season in New York) ended a completely stimulative experience in elevated art.

Rodzinski gave his established compelling interpretations and swayed his orchestra as wholly as he did the audience. His popularity has reached a new high mark with the Philharmonic followers.

MARCH 26

Creighton Allen The third and last in the series of piano recitals which have been presented this season by Creighton Allen took place in Steinway Hall on Friday night. Mr. Allen regaled a large and enthusiastic audience with Largo (Bach-Saint-Saëns), MacDowell's Keltic sonata, four Chopin pieces, and Schumann's Carnaval. The pianist was in good form, playing with technical ease. He differentiated the widely varying moods suggested in his program; especially did he bring out the contrasting tone pictures in the Carnaval sequence. However, the deeper meaning of some of the compositions eluded Mr. Allen, who should guard against an inclination to sacrifice interpretation to dramatic display. Much applause was the audience's tribute to Mr. Allen, who responded with encores.

MARCH 27

National Orchestral Association One of the chief exhausters of critical praises is Myra Hess, the British pianist, who was again at the keyboard as soloist with the National Orchestral Association under Leon Barzin at Carnegie Hall on Saturday afternoon. The eminent Miss Hess once more exercised her potent gifts of piano art in the Mozart concerto in C minor (No. 24, K. 491) and the Beethoven fourth concerto (G major). Of the cadenzas, an excellent example embodied in the Mozart score was by Bruce Simonds; in the Beethoven work she used Clara Schumann's cadenza in the first movement, the composer's in the finale. The orchestra afforded her exemplary support, and also distinguished itself in the overtures to Così Fan Tutte and Fidelio. A large audience lavished applause on Miss Hess, Mr. Barzin and the instrumental ensemble.

Artur Schnabel and Bronislaw Huberman A sonata recital by such an eminent pair as Artur Schnabel and Bronislaw Huberman might be expected to fill Town Hall, and that is precisely what happened last Saturday evening. A crowded attendance did listening service and rendered applausive homage.

The program consisted of four sonatas—Beethoven, opus 30, No. 3, B major; Schumann, opus 121, D minor; Mozart, B flat (K. 454); and Beethoven's "Kreutzer."

Schnabel and Huberman, musically and spiritually closely related, and of long experience in doing sonatas together, found an ideal ensemble for the works performed. Lofty interpretation, and artistic give-and-take, beautiful balance of tone and dynamics, and expertly fitted phrasing and tempi, made the concert a matter of keen pleasure for fastidious lovers of chamber music. The recitalistis celebrated a real triumph.

MARCH 28

Philharmonic Orchestra Easter was celebrated by the Philharmonic Orchestra under Artur Rodzinski with a Parsifal program, consisting of the prelude to the work and a large part of the third act, done in concert form. The soloists were: Paul Althouse, in the title role; Emanuel List as Gurnemanz; and Julius Huehn as Amfortas; assisted by the Metropolitan Opera Chorus. As a whole, this was an impressive hearing of the mystical score, with an elevated treatment of the Good Friday Spell, beautifully and poignantly sung by the solo voices, and a sumptuous climax in the final temple scene. The intensely vitalizing baton style of Dr. Rodzinski gave fervor and emotional glow, as well as textual transparency, to the reading. The choral contributions was particularly adept. Mr. Althouse voiced the lines of Parsifal with imaginative ardor and thrilling vocal freedom. Mr. List was richly eloquent and compassionate in the music of Gurnemanz, and Mr. Huehn gave resonant voice and fitting pathos to Amfortas' scene. The audience was a hushed and reverent one, and the reception was that of a religious ceremony, with a minimum of clapping at the end.

Jacqueline Salomons Sails

Jacqueline Salomons, French violinist, sailed on March 27 by the SS. Paris. She returns to the United States in November for another concert season.

RICHARD McCLANAHAN
Available for Lessons during
JUNE and JULY
Intensive course: June 21 to July 16
12 morning lecture-classes
The MATTHAY Teaching Principles, aphorisms and slogans applied to a practical teaching outline.
Particulars from
806 Steinway Bldg., New York

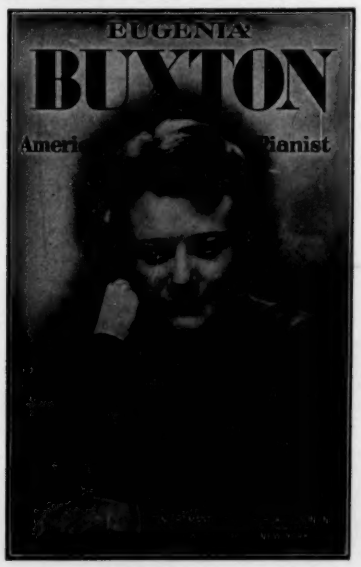
ART OF SINGING
RUTH MILLER CHAMLEE
Soprano (MME. MARIO CHAMLEE)
METROPOLITAN OPERA COMPANY
200 West 57th St., New York City

World Famous Violinist
LEO CHERNIAVSKY
U. S. A. Tour: Jan. Feb. and Mar. 1938
Management: Edwin Wedge, Steinway Hall, New York
World's Representative: A. H. Weytingh

ANNE MUNDY
PIANIST
53 West 72nd St., New York ENdicott 2-2631

MUSIC RENTAL LIBRARY
Symphonies — Concertos — Operatic Arias
MECCA MUSIC SERVICE
66 West 55th St., New York COlumbus 5-1313

LEONORA CORONA
Soprano
LA SCALA OF MILAN
METROPOLITAN OPERA
Mgt.: Bernard R. Laberge, Inc.
2 West 46th St. New York



Ruth Slenczynski
ELEVEN YEAR OLD GENIUS OF THE PIANO
Season 1937-38 Now Booking Baldwin Piano
MANAGEMENT: EVANS & SALTER, 113 W. 57TH ST., N. Y. C.

ADOLPH ECKSTROM TEACHER of SINGING
STUDIO STEINWAY HALL
113 W. 57th St., New York City

EMMA REDELL SOPRANO
NOW TOURING EUROPE
Mgt.: Haensel & Jones
113 W. 57th St., New York City

EMANUEL LIST
BASSO — METROPOLITAN OPERA COMPANY
Mgt. NBC Artists Service
30 Rockefeller Plaza, New York

MARIA SILVEIRA
LYRIC COLORATURA
Philip Thomas, Personal Rep.,
1416 Steinway Bldg., New York City

LUDWIG HOFMANN
BASS-BARITONE
METROPOLITAN OPERA
Exclusive Mgt.: Annie Friedberg
280 West 87th St., New York

COLETTE D'ARVILLE
SOPRANO
OPERA COMIQUE, PARIS
OPERA—CONCERTS—RADIO
Management: NBC Artists Service,
Geo. Engles, Director RCA Bldg., N. Y.

BARBARA BLATHERWICK
RECITAL — COLORATURA SOPRANO — OPERA
Athenaeum Concert Management, 113 West 57th Street, New York
PUPILS ACCEPTED
The Italian Bel Canto founded on the principles of Manuel Garcia
Studio 43 Fifth Ave., N. Y.
Tel. GRamercy 5-0382

NORENA
METROPOLITAN OPERA
Management:
NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

ROSA PONSELLE
Exclusive Management
LIBBIE MILLER
113 West 57th St.
New York City
Victor Records

AUDRAY ROSLYN PIANIST
CONCERT—RADIO
Studio: 850 Seventh Avenue, New York Telephone CIrcle 7-1155

LOUDON GREENLEES
SCOTTISH BARITONE
IN AMERICA SEASON 1936-1937
Management: ANNIE FRIEDBERG, Fisk Building, New York

SIGMA ALPHA IOTA
NATIONAL HOUSE HEADQUARTERS, NEW YORK CITY
TUDOR TOWER
25 Prospect Place (42nd Street East of Second Avenue)
Murray Hill 4-4200
JETTIE DENMARK GOERK, Chairman in Residence, N. Y. Headquarters Board
The MATHUSHEK is the official piano of Sigma Alpha Iota National Headquarters in New York. MATHUSHEK PIANO MFG. CO., 43 West 57th Street, Plaza 3-9505.

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

MARION TALLEY
COLORATURA SOPRANO
OPERA — CONCERT — RADIO
NBC Artists Service
30 Rockefeller Plaza, New York

ARCH BAILEY
DISTINGUISHED BARITONE
TEACHER OF SINGERS
Exponent Jean De Reszke (Paris) Ben Davies (London) Oscar Seagle (N. Y.) Beginners and Advanced Pupils Accepted. 1541 Westwood Blvd., Los Angeles, Cal. Phone W.L.A. 31548

ANDRES DE SEGUROLA
TWELVE YEARS A LEADING SINGER WITH THE METROPOLITAN OPERA
TEACHER OF SINGING
Beginners or Professionals
Present Teacher of
DEANNA DURBIN
of Universal Picture Studios, and other Screen, Concert and Radio Celebrities.
Booklet on Request
6933 Camrose Drive, Hollywood, Calif.
Tel. GLadstone 9988

IGOR GORIN
BARITONE
Metro-Goldwyn-Mayer Studios, Hollywood
CONCERT MANAGEMENT
Haensel & Jones, 113 W. 57th St., N. Y.
WESTERN REPRESENTATIVE
L. E. Behymer, Los Angeles, Calif.

JAN RAFAEL KUBELIK
VIOLINIST CONDUCTOR
SEASON 1936 - 1937
Concert Management
Robert Hollinshead
5855 Hollywood Blvd., Hollywood, Calif.

ROBERT HURD
VOCAL TEACHER & COACH
Radio — Concert — Opera—Motion Pictures
Popular Repertoire
672 S. LaFayette Park Pl., Los Angeles. Phone Federal 7708

JEAN DICKENSON
COLORATURA SOPRANO
RADIO—CONCERT—OPERA
NBC Artists Service
New York and Hollywood

JOSEF PIASTRO
VIOLINIST
TEACHER — COMPOSER — CONDUCTOR
Available for
Recitals, Concerts, Radio
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

RALPH THOMAS
CELEBRATED VOICE TEACHER
SCREEN, RADIO, CONCERT, OPERA
Beginners and Advanced.
Discoverer and Former Teacher for 2½ years of
DEANNA DURBIN
of SCREEN and RADIO FAME
666 S. Lafayette Park Place
Los Angeles, Cal. Phone FI. 1661

WINIFRED BYRD
PIANIST
Personal Representative
RUTH CREED YOUNG
2062 N. Argyle Street, Hollywood, Calif.

SAMUEL BALL
TEACHER OF PIANO
Teacher of LEONARD PENNARIO, the sensational 12 year old pianist.
Studio: 839 S. Wilton. Phone FE 5696. Robert L. Hollinshead, Mgr., 5855 Hollywood Blvd., Hollywood, Cal.

ISH-TI-OPI
CHOCTAW BARITONE
INTERPRETER OF INDIAN SONGS, LEGENDS, DANCES, IN COLORFUL COSTUMES
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

WYNNE DAVIS
SOPRANO
OPERA—CONCERT—RADIO
BEHYMER ARTIST BUREAU
Auditorium Bldg., Los Angeles, Cal.
Personal Representative: Wynn Rocamora

MEGAN BEASLEY
Teacher of
Felix Knight, Wynne Davis, Eloise Hartm, Robert Grandin and others.
Vocal Studios:
1920 N. Vine St., Hollywood, Calif. Tel. GL. 1383

FELIX KNIGHT
TENOR
SCREEN — RADIO
OPERA — CONCERT
138 N. Carson Road, Beverly Hills, Calif.
Phone CR. 6287

Fredrik E. Blickfelt
VOICE SPECIALIST
Internationally known authority on the singing and speaking voice. Four years with Vincenzo Sabatini, Milan, (teacher of John McCormack), and Antonio Cotogni, Rome, (teacher of Battistini).
672 So. Lafayette Park Pl. Phone FE-5527
LOS ANGELES, CALIF.

TOM CLARKE
BARITONE
RECITAL — SCREEN
RADIO — OPERA
Ruth Creed Young, Mgr.
Roosevelt Hotel, Hollywood, Cal.

HAGARA
NORWEGIAN CONTRALTO
OPERA—CONCERT—RADIO—SCREEN
552½ S. New Hampshire
Los Angeles, Calif.

CHARLES WAKEFIELD CADMAN
COMPOSER - PIANIST
3578 4th Avenue, San Diego, Calif.

BONNIE ZOBELEIN
SOPRANO
OPERA—CONCERT—RADIO
903 N. Doheny Drive, Hollywood, Calif. Phone CR. 5877

RUTH GILLETTE
LYRIC—DRAMATIC SOPRANO
OPERA (Light and Grand)
SCREEN—RADIO—CONCERT
515 N. Crescent Drive
Beverly Hills, Cal. OX. 4243

Mahler's Song of the Earth Has Coast Premiere in Los Angeles

Klemperer Given Mahler Honor Medal at Performance—Roth Quartet in Concert—Recitals Include New Native Works

LOS ANGELES—The first performance on the Pacific Coast of Mahler's Song of the Earth, was fortunate in having the Philharmonic Orchestra under the leadership of Otto Klemperer, and the vocal assistance of the two Viennese soloists, Hertha Glatz and John Heinz. It was received enthusiastically by a crowded house in the Auditorium on March 18. At the conclusion of the concert, Gurney E. Newlin, speaking on behalf of the Bruckner Society, presented the Mahler Medal of Honor to Dr. Klemperer on the stage, in recognition of his efforts and propagation on behalf of Mahler's music.

The work was magnificently performed, its significant musical beauties limned in powerful strokes. The two soloists were both possessed of fine voices, superbly handled. Hertha Glatz showed an appealing contralto, evenly placed and of sweet clarity in all its range. John Heinz displayed a powerful tenor of resonant timbre and excellent quality. Though Klemperer tried to allow the voices as much scope as possible, no one voice could possibly compete against the resounding mass of the first movement and occasional pages elsewhere. But as a whole the texts were understandable, and the philosophy of the poems, so ably paralleled in the music, was clearly set forth. The first portion of the program was devoted to a fine reading of the Bach toccata and fugue in C major in the admirable transcription by Leo Weiner.

Chamber Music by Candle Light

With the soft glow of lighted candles mitigating the electric glare, the flowering branches adorning the tapestried walls, the Biltmore Ballroom made an appropriate setting for the Los Angeles Chamber Music Society's event on March 19, attracting a large attendance. The visiting ensemble was the Roth Quartet, Messrs. Feri Roth, Jeno Antal, Ferenc Molnar and Janos Scholz. Playing with invariably admirable technic, the four instrumentalists displayed a high degree of balance and shading. Their interpretations bespoke fine musicianship and were given with authority, yet with a degree of care which often became blandness, and in consequence lost the important item of virility. This was least noticeable in the opening Mozart quartet in A major (Koechel No. 464), which therefore served to display their many splendid qualities to the best advantage.

The Beethoven Quartet in E flat major, Op. 74, was given with polished grace, yet seemed debilitated for lack of the robust heartiness so characteristic of the composer. Elegance is not the first consideration in Beethoven playing, although the group successfully imbued the *adagio* with suitable pathos, and most nearly approached the spirit of the work in the Puckish humor of the *presto*. The concluding Debussy Quartet (op. 10) was well suited to the reserved refinement of the players. They were accorded the tribute of spontaneous applause at the conclusion of the *assez vif* movement, and made much of the muted tenderness of the *andantino*.

Davida Jackson Plays

A promising young violinist, Davida Jackson, offered a recital in the Biltmore Music Room on March 17, with a well chosen program. Her depth and quality of tone was unusual in a woman, and she delivered her phrasing with the definiteness that bespoke excellent training and innate musicianship. Her intonation was for the most part satisfactory, her occasional faults those of carelessness in some rapid passages. A warm reading of the Corelli-Kreisler La Folia opened the program in traditional manner, followed by the Mozart fifth concerto (A major). Her playing in this was crisp and clear, though she used more *vibrato* than customary in the strictly classical interpretations.

From a point of artistry the highlight of the modern portion of the program was an exquisitely beautiful Lullaby by Willy Stahl, which won prolonged plaudits. The violinist voiced its muted strain with infinite tenderness, achieving her best work of the evening. In conclusion was Joseph Achron's Suite Bizarre (op. 41), a work ingenious in concept and intriguing in compositional structure. Contrapuntal values predominated in the interweaving of violin and piano lines. There was a sparkling Etincelles, a languorous Quasi Valse, a deft Grace, a romantic Terasses du Palais, with the mute, a sardonic Grimaces, a polished Galanterie, a gay Pastorale, a moody Moment Dramatique, and a brilliant finale in the March Grotesque. The violinist was ably supported at the piano by Theodore Saidenberg, who efficiently interpreted the often difficult accompaniments, though occasionally with undue stresses upon accented beats.

Nimura and Lisan Kay

Nipponese mysticism was predominant in the dance recital presented by Yeichi Nimura, modern Japanese dancer, and his American partner, Lisan Kay, in the Auditorium on March 16. Both dancers made particularly expressive use of the hands. Figures of Earth, done without accompaniment, was a vividly effective duo, with plastic movements and stirring accents. Nimura's most striking solo was The Earth Is a Drum, while Javanesque and Spear Episode were also impressive. Lisan Kay rose to serene heights in Wind Rhythms, to music by Glazounoff. Piano accompaniments were ably provided by Hubert Carlin.

De Kerekjarto in Church Concert

Duci de Kerekjarto appeared as violin soloist in the sacred program given March 14 at Our Savior's Lutheran Church, by the Humana Symphony Choir of Fullerton Junior College, under the efficient leadership of Banjamin Edwards. The selection of Hubay's Hungarian Fantasy (No. 2) as a solo vehicle, was particularly appropriate in tribute to the composer, news of whose regrettable demise arriving the day preceding. Perhaps this inspired the Hungarian violinist to infuse ever greater pathos into his interpretation of his late master's work. The choir sang with finesse and tonal beauty.

The recital by Helena Casey Wilhite, lyric soprano, in the Wilshire-Ebell Club on March 19, revealed her as a promising young singer. She was assisted by Frank Hedrick, tenor, and Erika Heussenstamm at the piano.

New Motive Group

A concert of interest to musical modernists was that by the New Motive Group, devoted to the works of Hugo Davise, given in the Pacific Institute Concert Hall on March 22. The audience was largely of composers and others interested in new musical trends. These later works of the young American composer show him in an entirely different light from the romanticism displayed in his earlier period of writing. He has set out to develop a new and individual musical idiom, based upon the foundation of the ancient Netherlands school of writing. The three programmed works were of uncompromising severity in contrapuntal lines, all written from the ideal of "pure" music, and without recourse to any particular instrumental colorings. They showed fine construction and a thorough mastery of counterpoint. They were written entirely from an intellectual viewpoint, with no intent to emotional appeal, and no concessions to any principles evolved during the romantic period of the past century.

Their exceptional difficulties of performance were manifest, and the participating artists deserve commendation for the mastery of such unusual complexities. Four inventions for piano were offered by George Miller, who proved completely ambidextrous in their execution, as they were entirely linear in construction. Another set of Four Inventions, this time for two violins, were played by Robert Koff and Arthur Jensen. The first string quartet, consisting of variations on an original theme culminating in a fugue, was played by Davida Jackson, Jack Gootkin, Arthur Jensen and Baruch Klein.

R. D. S.

Boerner for San Francisco Orchestra Jubilee

Charlotte Boerner has been re-engaged to sing with the San Francisco Symphony Orchestra under Pierre Monteux at the Civic

The University of Southern California
SCHOOL OF MUSIC
SUMMER SESSION—JUNE 18 to JULY 30, 1937
Applied and Theoretical Music. Public School Music. Bachelor and Master of Music Degrees.
Max von L. Swarthout, Director
University Park, Los Angeles, Calif.

BEATRIX MAYO,

mezzo-contralto of Hollywood, appeared on March 16 in two groups of songs at the Hollywood Community Sing under the direction of Hugo Kirchhofer. She sang the contralto part in the opera, Mozart and Salieri, which was given in concert form with English text on March 17 at San Bernardino, Cal., under the direction of Vernon Robinson.

Auditorium, San Francisco, on April 4. The concert is the Silver Jubilee of the orchestra and is to bave a nation-wide broadcast. As previously announced, Miss Boerner sings with the Los Angeles Philharmonic Orchestra under Klemperer on April 21 and 24.

Rambling Around

Marion Talley, concert radio, screen and opera singer of Hollywood, is announced to sing at a Gabrilowitsch Memorial Concert on April 7 at the Los Angeles Philharmonic Auditorium, under the management of Merle Armitage. Otto Klemperer conducting the Philharmonic Orchestra will play orchestral numbers and furnish the accompaniments for Miss Talley. Henri Deering, pianist, will also appear on this program.

* * *

The Beethoven Cycle of the Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor) continues during the month of April. The fourth program takes place April 10 with Eduard Steuerman, pianist, playing Beethoven's fourth piano concerto. The fourth and seventh symphonies will also be given that evening. The fifth program brings a triple concerto, with the soloists Richard Buhlig, pianist; John Pennington, violinist, and Alexander Borisoff, cellist. Beethoven's fifth piano concerto will also be played the same evening by Richard Buhlig, pianist.

* * *

Peter Meremblum, violinist and teacher of Los Angeles, announces two chamber music concerts on April 3 and May 8 at the home of Rufus von Kleinsmid, president of the University of Southern California. Theodore Seidenberg will be at the piano.

The World's Most Versatile Dancers

FOWLER & TAMARA

Ultra Modern Dance Interpretations

AMERICAN and MEXICAN TOURS
1937-38

CONCERT MANAGEMENT ARTHUR JUDSON, INC.,
Division: Columbia Concerts Corporation of Columbia Broadcasting System
Per. Rep. G. H. Dalrymple, 229 W. 42nd St., N. Y.

Dr. George Liebling, pianist, composer and teacher of Hollywood, has been appearing over radio station KMTR in recent weeks playing his Waltz on Black Keys, and other piano works of his own and other composers. His Psalm 130 was used March 7 over station KFOX at Long Beach, and March 10 by a chorus, strings, harp and organ again at Long Beach under the direction of William Ripley Dorr of Palos Verdes Estates. Mr. Liebling's song, Thou (Du), was on the program of Laura Saunders at her recital on March 8 at the Los Angeles Biltmore Hotel.

* * *

Sutro-Seyler Music Club of the Sutro-Seyler Studio of Los Angeles, presented advanced students of piano and violin on March 20. Those appearing were Wally Stewart, Herbert Nelson, Elena Wagener (child pianist), David Klein, Miriam Gordon and Sheila List. Ethelwyn Ziegler, composer-pianist, was the accompanist for the violin students. Guests of the evening were members of the drama class of University High School who presented scenes from, The Youngest, by Philip Barry. Direction of the play was by Grace Barnes, head of the drama department of the University High and of Sutro-Seyler Studio.

* * *

Bertha Vaughn, voice teacher of Los Angeles, announces recent engagements of artist singers from her studio. Terry Koechig, soprano, had a recital tour in Arizona, and Texas, also a Wagnerian program in March with Bruce Gordon Kingsley at Bullock's in Los Angeles, and a number of motion picture engagements. Mary Reardon, soprano, gave recitals at Santa Barbara, and Ventura, Calif. She is singing weekly over radio station KHJ on California Melodies program. Florence Rubens, soprano, appeared in Cavalleria Rusticana on the Inglewood Park Radio Program and in the Shrine Auditorium production of Carmen. Aletta de Hoyos, lyric soprano, will be heard in a program of Spanish music in costume on May 3 at Olga Steeb Hall. Violet Hoffman appeared in a recital in February in the same hall.

* * *

Gerald H. S. Kendall, pianist, accompanist, and teacher of Glendale, Calif., has been teaching and playing in California for six years. The past three years he has been teaching in Glendale in association with the Klein-Kendall Studios. Mr. Kendall was graduated with an A.B. degree from Stanford University. Afterwards he studied piano for five years with a pupil of Leschetzky; two years with Dr. Paul Krummeich of the University of Pennsylvania; two years with John Manning, American concert pianist; and harmony and composition with A. J. Gantvoort formerly of the Cincinnati College of Music.

* * *

Rae Bernstein Best, pianist and teacher of Hollywood, played two works by Franz Liszt on March 12 for the MacDowell Club of Allied Arts of Los Angeles at the Friday Morning Club. Mrs. William Dellamore is president of the MacDowell Club.

* * *

Jessie B. Hall, formerly of Chicago, has been appointed assistant to Ernst Bacon, head of the Federal Music Project at San Francisco. A contest is now being arranged by her of piano, voice, violin and cello artists for an appearance with the San Francisco Federal orchestra. Winners will appear before the Federated Music Clubs this spring and recordings be made of artists for exploitation in the East. National recognition for Californa artists is the goal.

* * *

Ellis Levy's string quartet, Evening Prayer, was used on March 17 on the Mus-Art program over radio station KHJ from Los Angeles. An arrangement of the same work for string orchestra was played on March 28 by the same station, Frederick Stark, director. Mr. Levy is teaching, composing and fulfilling violin engagements since locating in Beverly Hills last summer, after many years as assistant concertmaster of the St. Louis Symphony Orchestra.

* * *

Ida Gunnell, soprano of North Hollywood, has given a number of readings recently of Mary Cass Moore's Narcissa. On March 14 she appeared at the Long Beach First Baptist Church; March 15 at the Mary Carr Moore Manuscript Club; March 23 on the Inglewood Park Program over radio station KFWB from Hollywood, Leon Leonardi, directing.

* * *

Louis Gruenberg of New York and recently of Chicago, is now living in Santa Monica, a suburb of Los Angeles, where he is writing an experimental radio opera without scenes or acts and depending purely upon sounds, for the Columbia Broadcasting Corporation. Six performances of his Jack and the Beanstalk were given in February in Boston, and two in Chicago in January. Mr. Gruenberg was guest of honor on March 30 at a Philharmonic Orchestra Morning Musicale, and he will also be guest of honor on April 6 at a meeting of the Los Angeles Music Teachers' Association.

* * *

John Smallman, choral conductor and vocal teacher of Los Angeles, gave excerpts of Bach's St. Matthew Passion and Mass in B minor, with his chorus of 100 singers on March 27 at the Los Angeles First Congregational Church, culminating at midnght with resurrection Easter music. Easter Sunday five services were given in this church with Easter music by the different choirs under the direction of Mr. Smallman.

C. D. K.

Elliot Griffis Wins Honors

Elliot Griffis, the young composer who won the Pulitzer Prize in 1931, recently received a Doctor of Music degree from the New York College of Music. When visited by a Musical Courier representative in his studio near Gramercy Park, New York, Mr. Griffis expressed himself as being much pleased with this distinction. He added that last May he became a member of the ASCAP and was recently elected to the Bohemians.

"I am not the timid soul I was when I first came to New York," laughed Mr. Griffis. "I try to get around more than I used to do. It is very necessary for one to keep a finger on the pulse of the musical life of this city. My compositions are going pretty well and recently I have had several new ones published. Among them are the Rousseau Variations, which Edwin Hughes has been kind enough to speak very highly of, and two songs: To the River and Eldorado, words by Edgar Allan Poe."

Mr. Griffis sat down at the piano and played part of his song To the River, in which he has cleverly brought out, in the rhythm, the rushing of the river. A tango published last year proved dashing and seductive.

"On April 11 Charles Haubiel, head of the Composers Press, is giving a recital at the Barbizon Plaza at which some of my works will be featured. Pupils of Edwin Hughes, Lee Pattison and Ernest Hutcheson will play and I shall do my own Rousseau Variations.

(*Photo by Chidnoff.*)

ELLIOT GRIFFIS

"I am also looking forward to a trip through Texas in May as a judge at the National Piano Playing Tournament under the direction of Irl Allison of the National Guild of Piano Teachers. The revival of interest in piano playing during the last few years is clearly shown by the success of this movement.

"To be a good teacher one must keep on learning—not only the art of teaching—but new material and new ideas." J. V.

Alexander McCurdy to Tour

Alexander McCurdy, head of the organ department of the Curtis Institute of Music, Philadelphia, is beginning one of the most extensive concert tours in his career. His April schedule comprises: April 2, Harrisonburg, Va.; 3, Chapel Hill, N. C.; 6, Memphis, Tenn.; 9, Denton, Tex.; 12, Fort Worth, Tex.; 14, Wichita Falls, Tex.; 16, San Antonio, Tex.; 19, San Diego, Cal.; 20, Los Angeles; 22, San Francisco, 23, Eureka, Cal.; 25, Stanford University, Cal.; 26, Oakland, Cal.; 27, Marysville, Cal.

Mrs. H. H. A. Beach's Activities

A new song by Mrs. Beach, dedicated to Ruth Shaffner, and recently published, is I Sought the Lord. Mrs. Beach's Cantate Domino was repeated at St. Bartholomew's P. E. Church, New York, on March 21, and on April 25 the Branscombe Chorale (Gena Branscombe, conductor) is to produce the Beach cantata The Sea-Fairies, at the Hotel Plaza, New York.

YEATMAN GRIFFITH
INTERNATIONALLY FAMOUS MASTER TEACHER OF VOICE
Teacher of world famed artists and teachers.
201 S. Lorena, Hollywood, Calif. Phone WY. 7553
Personal Rep. Wm. C. Griffith

ELLISON-WHITE CONSERVATORY
FREE SCHOLARSHIPS
Summer Folder on Request
SUMMER SCHOOL
JUNE 21 to JULY 31 (6 Weeks)
Nationally Known Teachers of Piano, Voice, Violin, P. S. M., Dramatic Art, Theory, Choral and Church Music.
1539 N. E. 10th Ave., Portland, Oregon

GRACE ADAMS EAST
WORLD'S GREATEST WOMAN TRUMPET SOLOIST
CONCERT - RECITAL - RADIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

MME. FLORENCE LEE **HOLTZMAN**
VOICE
ART OF SINGING
Coach—Grand and Light Opera
Radio—Concert
7517 Hollywood Blvd., Hollywood, Calif. Phone GL. 9014

TORD BENNER
CONDUCTOR
SYMPHONY — OPERA
COACHING
2317 W. 6th St.,
Los Angeles, Calif.

GEORGE RANDOL
BARITONE
Recitals—Concerts
Specializing in Negro Songs and Spirituals
2172 West 28th St.,
Los Angeles, Calif.

LUCY VAN DE MARK
DRAMATIC SOPRANO
CONCERT—OPERA—RADIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

SAUNDERS Publications
HOLLYWOOD'S FIRST AND LARGEST MUSIC PUBLISHER
Catalog and Special Introductory Offer Sent on Request
5617 Hollywood Blvd., Hollywood, Cal.

JOHN SMALLMAN
TEACHER OF VOICE
COACHING FOR RECITALS—ORATORIO
CONDUCTOR Cecilian Singers, The University of Southern Calif. A Cappella, Tudor Singers, First Congregational Church Choruses and Choir
500 S. Virgil, Los Angeles, Calif.
Phone FE. 8544

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

KIRSTEN FLAGSTAD
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza New York

RICHARD BONELLI
BARITONE
Metropolitan Musical Bureau, Inc.
113 West 57th St. New York, N. Y.

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service,
30 Rockefeller Plaza, New York

CHARLOTTE SYMONS
SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St. New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

GLADYS SWARTHOUT
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

SANTO DI PRIMO
TENOR
Management Haensel & Jones
113 West 57th St. New York

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

GOETA LJUNGBERG
Soprano—Metropolitan Opera
Personal Representative: Edwin Wedge,
Steinway Hall New York City

LOIS BANNERMAN
Harpist
Mgt.: National Music League, 113 West 57th St., N. Y.

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th St. New York

ALICE TULLY
DRAMATIC SOPRANO
G. H. DALRYMPLE, Personal Representative
220 West 42nd St., New York City

LOUDON GREENLEES
SCOTTISH BARITONE
Management: Annie Friedberg,
250 West 57th Street New York

EDITH MASON
SOPRANO
Management: Annie Friedberg
250 West 57th St., New York

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

VIRGINIA PEMBERTON
LYRIC SOPRANO—CHICAGO CIVIC OPERA CO.
CANADIAN GRAND OPERA CO.
Address c/o Musical Courier, 119 West 57th St., N. Y.

ADDISON JONES
PIANIST
BANE BOOKING BUREAU
200 West 57th St., New York Circle 7-7597

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

GEORGIA GRAVES
CONTRALTO
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

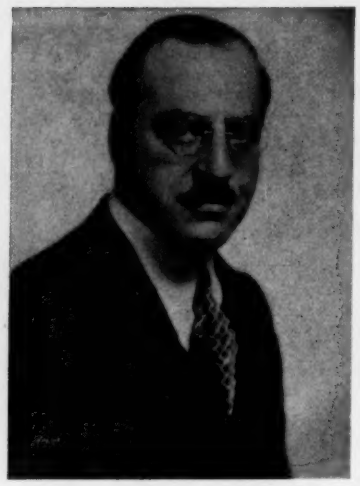
ERNEST CARTER
COMPOSER—CONDUCTOR
115 East 69th St., New York City
Telephone: RHinelander 4-8623

GEORGE LEYDEN COLLEDGE CONCERT MANAGEMENT
30 Rockefeller Plaza New York

PAUL H. STOES
MANAGER
30 Rockefeller Plaza, New York

Bane Booking Bureau
200 West 57th St., New York Circle 7-7597

CHARLES L. WAGNER, INC. CONCERT MANAGEMENT
511 Fifth Avenue New York



HENRY A. SCHROEDER, teacher of singing of New York. Mr. Schroeder began his career as a teacher of piano, and taught on the faculty of the New York College of Music, his pupils including Jerome Rappaport. He studied vocal art in both the German and the Italian schools of singing, and made wide research before turning to vocal pedagogy. Among the outstanding pupils of Mr. Schroeder's Modern and Natural System of Voice Building are Viola Philo of concert and radio; Evelyn Herbert, prima donna of New Moon, Princess Charming and other New York and London successes; Robert Halliday of White Horse Inn; Anne Miller, former pupil of Marcella Sembrich; Lippman Ducket, who sings in the current Broadway musicale Frederika; Morton Leight, singing with the Ben Yost's Octet; Lenard Warren of Radio City Music Hall. (Photo by Apeda.)

Radio Highlights
Dialed by M. L. S.

The airwaves on Easter morn—and afternoon and evening—carried everything but the well-known kitchen stove, what with overseas broadcasts, and a plenitude of varied domestic products, serious, merry and seasonal. The Easter parade came in for a description at noon, with Elsa Maxwell commenting on some of the costumes emerging from St. Thomas's. Elsa remarked at one point that she believed the men spent just as much time selecting and brushing up their morning coats and toppers as the women did on their regalia.

We think, too, that men are vain in matters of garb. In the days of our childhood, our family lived in a town in Southwest Texas that was more of a wide place in the road than a town. The citizenry had no need of formal togs, but our father kept—and our mother cared for—a large trunk of clothes worn in his gay bachelor days east of the Mississippi. There was a dress suit and an opera hat and a "beaver" and a complete set of uniforms of a captain in the national guard. We children loved the "beaver" top-hat, it was so shiny and nice to brush. One sunny day, when the whole front yard bloomed with masculine finery having its annual anti-moth airing, we asked our father, "Daddy, when are you going to *wear* the beaver hat?" With a merry laugh, he replied, "When the President comes to see us, my dear," although he knew that Tuleta, Texas, might as well as expect a visit from Christopher Columbus as the President of the United States. However, until the years brought disillusionment, we looked forward to our father greeting the President—and wearing the "beaver" topper.

One of the enjoyable intervals of the early Easter evening was Marion Talley, in her weekly WEAF half-hour. The svelt soprano is one of the most effective exponents of the theory that a stream-lined figure may house a voice of luscious proportions. Among her numbers was One Perfect Night, a song by Joseph Koestner, conductor of the program's orchestra.

The Magic Key of RCA program (WJZ) held the post-noon period with a presentation of Elisabeth Rethberg's bright soprano and the Philadelphia Orchestra under Eugene Ormandy.

WABC followed immediately with the New York Philharmonic Orchestra (Artur Rodzinski at the stick) offering the third act of Parsifal, with the able vocal assistance of Paul Althouse, Julius Huehn and Emanuel List.

Further orchestral highlights included the London Symphony Orchestra, conducted by John Barbirolli, relayed by WJZ.

The Ford program (of the good old Columbia nationwide network) lost a guest appearance of Richard Crooks', due to the tenor's indisposition. They showed excellent artistic judgment in this crisis by arranging for another hearing of Richard Bonelli with the orchestra and chorus, this time under Alexander Smallens' baton. Baritone Bonelli, in top form, not only substituted for a tenor, but took an excursion into tenor territory by singing Siegmund's Love Song from Walküre. This program was another in Mr. Bonelli's long list of radio conquests.

General Motors (via WEAF) also scored a bull's eye, bringing to the mike Kirsten Flagstad and Joseph Schuster, cellist, with the symphony orchestra, Erno Rapee presiding. A superlative hour. (By the way, beginning tomorrow, the General Motors broadcasts shifts to WJZ and an 8 o'clock starting gun.)

Igor Gorin, the brilliant baritone of Hollywood Hotel, was guest artist of Eddie Cantor (WABC).

Further Sabbath jottings: Santo Di Primio, tenor, and a chorus were featured on WOR'S Music in Many Moods program. . . .The Metropolitan Opera auditions winners were announced: Thomas Llyfnwy Thomas, baritone of Scranton, Pa., and Maxine Stellman, soprano of Brattleboro, Vt. The fortunate pair get Met contracts, plus a $1,000 check apiece from the Sherwin-Williams Paint Company.

A week-end broadcast of tonal import brought the Cleveland Orchestra over the NBC-red network on Wednesday afternoon. The fine guest conductor of this concert was Vladimir Golschmann, regular czar of the St. Louis Symphony Orchestra. The orchestra played again on Sunday, under Rudolph Ringwall.

A series calculated to please the loftiest musical taste is the six programs of Bach's music in which Dr. John Finley Williamson is directing the Westminster Choir over the Columbia network on Thursday afternoons. Carl Weinrich is the organist.

Add radio low-down: A group of advertising men have it straight from the horse's mouth—or the sponsor's mouth—that Bing Crosby's program has laid an egg. In other words, his crooning has failed to make the great American public any more Kraft Cheese-minded.

Kansas City Orchestra in Two Joplin Concerts

JOPLIN, MO.—On March 12 the Kansas City Philharmonic Orchestra under the direction of Karl Krueger appeared at Memorial Hall as the third attraction on the All-Star Concert Series sponsored by Mrs. Jay L. Wilder. The audience was enthusiastic about the appearance from the opening to the finale and the fifth curtain call Karl Krueger took.

The orchestra played under the inspiration of a master of the baton, willingly and loyally. The musicians were led deftly through the various passages of the heavy program, with a surety that permitted nothing but response with the highest musical ability of the individual player, blended with masterly precision into a whole in which the individuality of each was still intact.

In the afternoon, by arrangement with Mrs. Wilder, a concert was given for school students of a wide area, under sponsorship of the Joplin Senior High School Orchestra. There were approximately 2,500 students present. Orchestral instruments were introduced from the platform, which created an informally instructive and friendly air that was maintained throughout the afternoon.

Various civic clubs combined to present tickets to the students concert to inmates of the Children's Home, and also to many other children who could not otherwise have attended the concert. H. D. R.

Delta Omicron Notes

Alpha chapter of Delta Omicron, national music sorority, held its formal initiation and banquet on March 4 at the Vernon Manor, Cincinnati, O. Short addresses were made by Mrs. Clara K. Heflebower of the alumnæ chapter, Marion Beers of the active chapter and Betty Carr of the initiates. Mrs. Charles H. Runda was the toastmaster. The two initiates were Betty Carr of War, West Va., and Genevieve Lindsey of Avondale, O.

Reinald Werrenrath, baritone, national patron of Delta Omicron, during his recent visit to Chicago, added to his formal concert schedule in that city an impromptu recital for the local alumnæ chapter of the sorority.

GORODNITZKI
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street New York

GIGNA
SOPRANO—AMERICAN TOUR NOW BOOKING
Personal Representative: Attilio Lamponi,
Via Piazza S. Maria Beltrade No. 7, Milano, Italy

MISCHA ELMAN
VIOLINIST
Management: HAENSEL & JONES,
113 West 57th Street New York

BASIL CAMERON
CONDUCTOR
SEATTLE SYMPHONY ORCHESTRA
Seattle, Wash.

EMILE BAUME
FRENCH PIANIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

JOSEPH BENTONELLI
TENOR — METROPOLITAN OPERA ASSOCIATION
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

MARGA WALDRON
AMERICAN DANCER
Mgt.: Milton Bendiner, Steinway Hall, N. Y. C.

JOSE ITURBI
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

FRANK BISHOP
PIANIST
Room 702, 119 W. 57th St., New York City

SYDNEY RAYNER
Tenor—Metropolitan Opera Association
Management: Richard Copley, Steinway Hall, New York

NORMAN ROLAND
BARITONE
Address: 150 West 87th Street, New York City

FRANK KNEISEL
VIOLINIST
Management: HAENSEL & JONES
113 West 57th Street New York

JEAN TENNYSON
SOPRANO
NOW IN EUROPE

GIBNER KING
COACH-ACCOMPANIST
162 W. 54th St., New York COlumbus 5-7976

WEBSTER AITKEN
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

ELISABETH RETHBERG
SOPRANO
NBC Artists Service
30 Rockefeller Plaza New York

SUSANNE FISHER
SOPRANO METROPOLITAN OPERA CO.
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

EZIO PINZA
BASS
NBC Artists Service
30 Rockefeller Plaza New York

GRETE STUECKGOLD
SOPRANO
Management Haensel & Jones
113 West 57th St. New York

OSCAR WAGNER
Pianist
Assistant Dean of Juilliard School of Music

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

WALTER MILLS
BARITONE
Mgt.: Annie Friedberg, 250 W. 57th Street, New York

BARRERE - SALZEDO - BRITT
Management: Haensel and Jones
113 West 57th Street, New York

GRACE MOORE
RADIO and CONCERT
Management: Metropolitan Musical Bureau, Inc., 113 West 57th Street, New York.

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

VINA BOVY
SOPRANO—METROPOLITAN OPERA
NBC Artists Service
30 Rockefeller Plaza New York

LILLIAN **GUSTAFSON**
SOPRANO
Exclusive Mgt.: Annie Friedberg, 250 W. 57th St., New York

ERICA DARBO
SWEDISH-NORWEGIAN DRAMATIC SOPRANO
Concert Management Vera Bull Hull,
Steinway Bldg. New York City

JOHN BARBIROLLI
CONDUCTOR
of the
NEW YORK PHILHARMONIC—SYMPHONY ORCHESTRA

CLYDE KEUTZER
AMERICAN TENOR
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

BRUNA CASTAGNA
Leading Contralto, Metropolitan Opera Association
Management: Haensel & Jones, Steinway Hall, New York

MARIO CHAMLEE
TENOR
Management: NBC Artists Service
30 Rockefeller Plaza, New York

ELEANOR BERGER
CONTRALTO
G. H. DALRYMPLE, Personal Representative
229 West 42nd St., New York City

EMANUEL FEUERMANN
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

GERTRUD WETTERGREN
CONTRALTO
NBC Artists Service
30 Rockefeller Plaza New York

EUGENIA BUXTON
AMERICAN PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

MARJORIE LAWRENCE
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

ERNEST HUTCHESON
PIANIST
DEAN OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

WILLARD MAC GREGOR
PIANIST
Concert Management Vera Bull Hull
113 West 57th St. New York City

GERTRUDE LUTZI
LYRIC COLORATURA SOPRANO
Concert Management WILLIAM J. HEILL, JR.
621 West Delevan Ave. Buffalo, N. Y.

BEVERIDGE WEBSTER
PIANIST
NBC Artists Service
30 Rockefeller Plaza New York

MELCHIOR
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

JOHN HERRICK
BARITONE
Mgt.: Richard Copley, 113 West 57th St., N. Y.

CONSERVATORIES and SCHOOLS

Curtis Institute of Music

PHILADELPHIA.—The Curtis Institute of Music continues its weekly radio programs over the Columbia Broadcasting System. The young artists appearing on March 3 were Samuel Mayes, cellist, and William Horne, tenor, with Ralph Berkowitz and Elizabeth Westmoreland, accompanists, Annette Elkanova, pianist, and Rafael Druian, violinist, were featured on March 10, Ethel Evans supporting Miss Elkanova at the piano. The broadcast of March 17 brought Frederick Vogelsgesang, violin, and Daniel Healy, tenor; the accompanists were Ethel Evans and Sarah Lewis.

Peabody Conservatory of Music

BALTIMORE, MD.—The third of the series of scholarship recitals at the Peabody Conservatory of Music, will take place on March 23, at North Hall, when Dorothy Cross, a pupil of J. C. Van Hulsteyn in the violin department, is the soloist. Miss Cross has completed the third year of her award given by the faculty and meets one of the requirements of the scholarship by giving a recital at the termination of the award. Griffith Bratt, a pupil under Louis Robert in the organ department, gives the final scholarship recital on April 14.

Westminster Choir School

PRINCETON, N. J.—Westminster Choir School is planning an extensive building program, additions which have become necessary because of the expansion of the school's work. A $2,000,000 endowment fund for salaries and scholarships has now been crystallized into a method. It is expected that the endowment will be complete within from three to five years, The Westminster Choir School is dedicated not only to equipping men and women as ministers of music, but to set a standard in religious education. K. T.

David Mannes Music School

The second of the March faculty concerts was held at the David Mannes Music School, New York, March 22, when Edgar Williams and Warren Case gave a sonata recital for violin and piano. The program included sonatas by Mozart, Beethoven and Ernest Bloch.

STUDIO NOTES

FRANCIS ROGERS

Leonard Stocker, baritone, artist-pupil of Francis Rogers of New York, gave a song recital in Steinway Hall on February 23. Among Mr. Rogers' other pupils: Marianne Dozier has been reengaged as contralto soloist for the coming year at the First Presbyterian Church, Brooklyn. Miss Dozier and Mr. Stocker gave a joint recital in Mr. Rogers' studio, March 13. Eleanor Brownell, soprano, sang a program of songs for the Eclectic Club, New York, March 10. Casper Loadwick, tenor, and William Gephart, baritone, sang leading roles in Castor and Polluz (by Rameau) at Vassar College on March 6 and at Princeton University, March 19. James Curtis is solo tenor in the choir of the Cathedral of St. John the Divine. Floyd Worthington, baritone, sang the solo part in the Brahms Requiem under Hugh Ross at Scarsdale, N. Y., on March 14. He also is to sing the Vaughan Williams Easter Songs at the church of St. James the Less, Scarsdale, on Easter Sunday, and Wood's Passion According to St. John at Stamford on Good Friday.

ADELAIDE GESCHEIDT

Virginia Bartow, in the leading role of Gilbert and Sullivan's The Grand Duke, with James Blauvelt, tenor, as Ernest, will represent the Adelaide Gescheidt Studios at the benefit performances by the Blue Hill Troup at the Heckscher Theatre, New York, on April 7, 8 and 9. The requirements of the music, costumes and scenery for this, the last opera by Gilbert and Sullivan, prevent frequent performances; it is said it has never been given on any stage in America.

Other singers from the Gescheidt studio also have been active. Helen Harbourt, soprano, was guest soloist at a Veterans' Benefit affair, Waldorf-Astoria Hotel, New York, in February, sang a recital after that at St. George's School, Newport, R. I., and on February 24 appeared for the Guild of Jewish Women, Essex House, Newark, N. J. Next came a reengagement with the Apollo Club of Asbury Park, N. J., and on April 17 she will be soloist for the Metropolitan Life Glee Club concert, New York. Eleanor Harris, dramatic soprano, sang an afternoon recital in Boston at the home of Mrs. G. Angels in December. Then she appeared at the residence of Mrs. Moses Gulesian, the Boston composer of songs. On March 11 she was soloist for the Massachusetts State Music Conference, Hotel Bradford, next day singing a recital at La-Salle College, both in Boston. On March 14 she was heard in a program at Mrs. Jack Gardiner's home, and early in April she will be the soloist for the Newton Center Woman's Club.

MARIE PLANT,
blind soprano, appears in concert at the Barbizon-Plaza, New York, on April 10. (Photo by Sarony.)

LA FORGE-BERÚMEN

A new series of La Forge-Berúmen Musicales will be heard over the Mutual Broadcasting System, March 25, and each Thursday afternoon and featuring the La Forge Vocal Ensemble and soloists, as well as pianist students of Ernesto Berúmen.

Alice Huebner, pianist-accompanist, and Jesse Wolk, baritone, artists of the studios, were heard in recital at Stamford, Conn., on February 14.

Ernesto Berúmen, pianist and teacher, presented his talented pupil, William Schoonmaker, in recital at the studios, on February 28, before a large and enthusiastic audience. Mr. Schoonmaker displayed excellent technic, and splendid musical grasp of the various compositions on his program. The first group were by Bach and Brahms. Mr. Schoonmaker played next the seldom heard sonata in E minor by Grieg, presented with brilliance and color. The last part was made up by Dohnanyi, Ireland, Whithorne and Lecuona, which the pianist offered with fine artistry. Many encores were added to the list. This was the fourth piano recital this winter, given by artist-pupils of Mr. Berúmen.

JACQUES STUECKGOLD

Two sopranos from the Stueckgold Studio, New York, have been engaged for this summer, namely, Anni van Stosch, for the Bayreuth Festival and Betty van der Bosch for a tour in Australia. Prof. Stueckgold also holds classes at the College of the City of New York.

BERTA GERSTER-GARDINI

Berta Gerster-Gardini presented a musicale at her New York home on March 13, featuring La Vergne Fairchild and Roland Fiore in a song program. The honor guests were Mrs. Fairchild, representing the Gerster-Gardini School in Washington, D. C., and her friend Mrs. Julian Howe.

On March 20 Mme. Gerster-Gardini held a Special Voice Forum at her studio. Excerpts from Richard Strauss' opera Der Rosenkavalier were repeated by request.

BRUCE SPENCER KING

Bruce Spencer King of New York is the teacher of a number of active singers. Arturo D'Amico sang the prologo and Largo al Factotum at the McAlpin Hotel for the Patriotic Club. Mr. King was at the piano. Francis Castellucci sang for the Order of Sons of Italy in America. Mr. Tarpoff, tenor, was featured in an abbreviated performance of Tosca at the Astor Hotel for the Mozart Club on March 13.

OPPORTUNITIES

STEINWAY HALL STUDIO—Sublet full or part time. Beautiful large room, completely appointed. Write in detail if wanted for teaching or rehearsals and amount of time needed. Address "K. W. P." care of Musical Courier, 119 West 57th Street, New York.

FOR SALE—Welte Reproducing Organ, without keyboard, and with single roll automatic player containing 1,829 speaking voices, including both Harp and Chimes. Located fifty miles from New York. For all information write A. A. Brennan, 1639 Third Avenue, New York.

JOHN **McCORMACK**
Mgt.: NBC Artists Service, RCA Bldg., N. Y.
Personal Representative: James McCormack,
41 East 42nd St., New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau,
113 West 57th Street, New York

FRANK FOREST
TENOR
Management: NBC Artists Service
30 Rockefeller Plaza, New York

DR. A. MADELEY RICHARDSON
Courses in Extempore Playing, Song Writing, Modal Music, Counterpoint, Fugue Writing, and Composition
440 RIVERSIDE DRIVE NEW YORK, N. Y.

ERNEST SCHELLING
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza, New York

LUBOSHUTZ and NEMENOFF
TWO PIANO TEAM
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

GEORGE PERKINS **RAYMOND**
AMERICAN TENOR
Mgt.: Annie Friedberg, 250 W. 57th St., New York

PERCY GRAINGER
PIANIST
9 Cromwell Place
Manager: Antonia Morse
White Plains, N. Y.

National Symphony Orchestra
HANS KINDLER, Conductor
Washington, D. C.

HART HOUSE STRING QUARTET
Haensel & Jones,
New York

RAYA GARBOUSOVA
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza, New York

RENE MAISON
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

D. C. DOUNIS
Master Lessons for Artists, Teachers and Advanced Violinists
Secretary, 123 West 57th Street New York

ARTHUR ALEXANDER
VOICE
By appointment only—400 East 57th St.,
New York, N. Y. Phone PLaza 3-8452

LEON CARSON
TENOR—TEACHER OF SINGING
80 Cottage Pl., Nutley, N. J. Tel.: Nutley 2-2429
160 W. 73rd St., N. Y. Tel.: TRaf. 7-0780

WILLIAM THORNER
TEACHER OF SINGING
153 West 57th St., N. Y. C. Tel. COL. 5-0706

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studios: 145 West 55th St., New York
Telephone Circle 7-1787

LA FORGE-BERUMEN STUDIOS
14 West 68th St., New York

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

EUROPEAN

Jean GALAMIAN
VIOLIN SCHOOL
V. Blumberg, Assistant
Write for Appointments:
11, rue Francois-Millet, Paris XVI, France

PARIS SAXOPHONE QUARTET
Only Organization of the Kind Giving Concerts of Classical, Romantic, and Modern Music
TOURING EUROPE—January-May 1937
Mgt.: Alfred Lyon, 40, rue du Colisée, Paris, France

BURDINO
TENOR
Now Appearing in Europe
Address: 21, rue Mirabeau, Paris, France

LOEWENGUTH QUARTET OF PARIS
A. Loewenguth—Maurice Fueri—Jack George—Pierre Basseux
3, rue Andrieux, Paris Phone: Laborde 21.98
American Mgt.: Bernard Laberge, 2 West 46th St., N. Y.
American Tour Commencing February, 1937

KILENYI
PIANIST
Mgt.: HAROLD HOLT, London—DANDELOT, Paris

EDITH WEISS-MANN
PIANIST—HARPSICHORDIST
Available for Concerts and Teaching
(Plays the famous Steingräber Harpsichord)
Alte Rabenstrasse 34 Hamburg, Germany

SARAH GOLDSTEIN
CONTRALTO
Management: Arnold Meckel, 252 Fbg. St. Honore, Paris
Cables: Meckelar, Paris

GEORGE KAZAMEK
AMERICAN VIOLINIST—COMPOSER
Now in Europe Concerts—Recitals—Radio
"Beautiful tone, superior technic, and soulful interpretation. I recommend him as a teacher of violin playing."—Sevcik.

IVAN PHILLIPOWSKY
PIANIST
41 Glebe Place, Chelsea, London, England

Lambros Demetrios CALLIMAHOS
FLUTIST
Management: Wilhelm Stein, Konzerthaus, Vienna / Metropolitan Musical Bureau, N. Y.

EISENBERG
VIOLONCELLIST
Europe 1936-1937
Management: Kiesgen, 252 Fbg. St. Honore, Paris, France

HELEN TANNENBAUM
VIOLINIST—Now Appearing in Europe
18, Bd. Jourdan, Paris, France

MARY RAMSAY
SCOTTISH PIANIST
46 Fordwych Road, N. W. 2, London, England

MICHEL GIBSON
VIOLINIST
In Europe 1936-1937
Address: 6, Square Leon Guillot, Paris, XV, France

RAYMOND THIBERGE
PEDAGOGICAL INSTITUTE
All faults and errors of manual and mental technic corrected. Upon request, diagnosis can be had by correspondence. 5 ter, rue du Dome, Paris. Ph: Passy 56.58

ALFRED LYON
INTERNATIONAL CONCERT IMPRESARIO AND MANAGER
40, rue du Colisee, Paris, France
Phone: Balzac 46.03

MARIO FACCHINETTI
COMPOSER — CONDUCTOR — VOICE
Care of Mlle. Sutter,
76, rue du Cherche-Midi, Paris

MAX ROSTAL
AUSTRIAN VIOLINIST
formerly Professor of the Staatliche Hochschule für Musik-Berlin now residing in London.
All inquiries concerning engagements or lessons c/o Musical Courier, 28 Haymarket, London S. W. 1.

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Flagstad, Gerhardt, Elisabeth Schumann, Lotte Lehmann, Rethberg, Chaliapin, Richard Crooks, Melchior, John Charles Thomas, Schorr, Casals, Piatigorsky, Feuermann, Garbousova, Morini. 93 Cornwall Gardens, London, S. W. 7.

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
has composed FAUNESQUES
(three pieces for piano)
Price $1.10
For sale: Elkan-Vogel Co., Inc.
1716 Sansom St., Phila., Pa.

American Conservatory of Music Announces Summer Master School

Leading Instructors to be Present—Free and Partial Scholarships Offered—Normal Classes in Children's Musical Training and Public School Music Instruction Featured

CHICAGO.—Summer master classes are an outgrowth of need—the answer to demand, particularly in the Middle West. It has taken years of study and thorough work to build up the prestige of the American Conservatory and its summer school has achieved nation-wide recognition. Students and teachers from all sections of the country, in past sessions, have been regular attendants.

EDWARD COLLINS

With a list of pedagogues that includes many teachers, lecturers and recitalists appearing before the American public, the conservatory announces its curriculum for the summer of 1937. Many free and partial scholarships will be awarded in examinations to take place on June 24 and 25 immediately preceding the opening of the summer session.

The conservatory has arranged three consecutive summer sessions of six weeks each

DUDLEY BUCK

—the first to start May 16; the second or principal session extending from June 27 to August 7; and the third from August 8 to September 18. Under the direction of the officers of the conservatory including John R. Hattstaedt, president, and Charles J. Haake, educational director, the facilities of the conservatory will be expanded and new courses offered this year.

THE FACULTY

In the piano department, Heniot Levy, Rudolph Reuter, Allen Spencer, Edward Collins, Kurt Wanieck, Louise Robyn, Tomford Harris, Earl Blair, Mable Osmer, Jeanne Boyd and others will be available for private lessons and to conduct repertoire teachers' classes. The vocal department includes Theodore Harrison, Dudley Buck, Charles La Berge, Elaine De Sellem, John C. Wilcox; in violin, Mischa Mischakoff, Herbert Butler, Scott Willits; Frank Van Dusen and Edward Eigenschenk in the organ department; Hans Hess, Carl Brueckner, in cello; and Margaret Sweeney in the harp department.

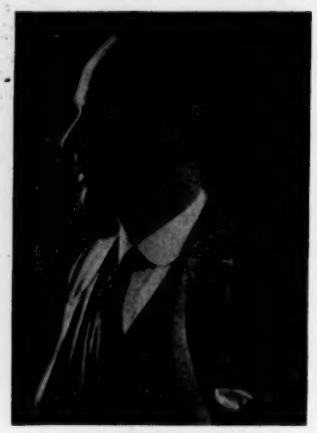
The public school music department is to hold intensive courses, especially during the major summer session. The instructors in the department include: R. Lee Osburn, Ann Trimingham, Henry Sopkin and Edna B. Wilder.

NORMAL CLASSES

One of the features of the summer session is to be the normal class in children's musical training under the direction of Louise Robyn. These classes meet daily for ten days, commencing July 6. In regard to normal classes all problems, methods of private and class instruction and materials to be used will be discussed and demonstrated.

CLASS PIANO METHODS

Intensive courses in class piano methods for public schools (Oxford Piano Course)



RUDOLPH REUTER

are to be given by Gail Martin Haake and assistants. The Oxford Course is used in the public schools of Chicago, Cleveland, New York and other principal cities.

A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint, composition and orchestration are being offered by John Palmer, Leo Sowerby, Jeanne Boyd and Stella Roberts.

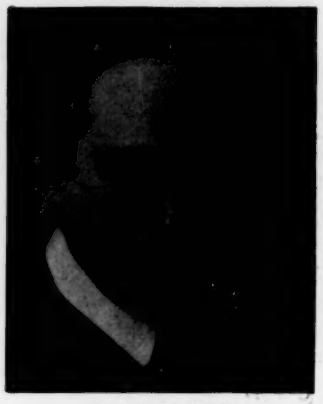
DRAMATIC AND ORGAN DEPARTMENTS

Dramatic art courses, directed by Louise K. Willhour and Esther Sachs, will lead to certificates and diplomas.

The organists, Mr. Van Dusen and Mr. Eigenschenk, are to be available for private organ lessons and special courses in church and concert organ are to be given by Mr. Van Dusen and other teachers.

HERBERT BUTLER

The series of public recitals at Kimball Hall for the summer term are to be given by members of the faculty and artist pupils, including members of the master classes. Among the faculty members taking part are: Messrs. Levy, Reuter, Collins and Harris, pianists; Marie Sidenius Zendt, Louise Winter, Maren Johansen-Hattstaedt, vocalists; Edward Eigenschenk, organist.



HENIOT LEVY

EUROPEAN

For Your Paris Concerts, Lectures, etc.,
SALLES PLEYEL, CHOPIN, DEBUSSY
Studios for Musicians, Dancers and Physical Culturists
Nelle Sts., N.O.V.E., 252 Fbg. St. Honore, Paris 8e

ALICE LUMBROSO
ITALIAN SOPRANO
featuring an exclusive repertoire of folk-songs of Europe, Asia Minor, Egypt, Canada, etc., in their original tongues.
Information: Albert Zierel,
11, rue Labie, Paris XVII, France

BUREAU DE CONCERTS MARCEL DE VALMALETE
45, rue La Boetie (Caveau Building) Paris
Phone: Elysee 79.46
Founder-Director: M. DE VALMALETE
General Secretary: JEAN YSAYE
European Managers for
Ania Dorfmann—Mischa Elman—Kreisler—Maréchal — Mitropoulos — Yves Nat—Rachmaninoff—Rogatchewsky—Rubinstein—Thibaud—etc.
Artistic Directors of Casinos of Cannes and Biarritz
European Concerts and Tours Managed
Write for information

MAREX LIVEN
BASS-BARITONE
of the Opéra-Comique
Care Musical Courier, 6, Square Leon Guillot, Paris

CORRADINA MOLA
HARPSICHORDIST—Prize Winner of Italian Academy of Immortals Touring Europe 1937
Mgt.: Kiesgen, 252 Fbg. St. Honoré, Paris, France
Personal address: 4 Viale Berengario, Milan, Italy

ANDRE MATHIEU
SEVEN YEAR OLD PIANIST-COMPOSER
Available for Recital and Orchestra Appearances
"A real child prodigy"—Echo de Paris
Mgt.: Pierre Van Dorez, 16 rue de l'Odéon, Paris

PIANOS BECHSTEIN
SALE — PURCHASE — RENT — STUDIOS
4, rue Raynouard, Paris Ph: Auteuil 64-29

SYLENKA
SPANISH DANCES
EUROPE 1936-1937
PUPILS ACCEPTED
35 rue de Dantzig, Paris XV, France

LOUTA NOUNEBERG
PIANO SCHOOL
Teaching verified by the analysis of films reproducing the playing of great virtuosos, enregistered exclusively for Madame Nouneberg. Classes and Private Lessons for Beginners, Teachers, and Artists.
Maximum of Progress in Minimum of Time
Address inquiries to: 6, Square Perronet, Paris-Neuilly-sur-Seine (France) Phone: Maillot 52.36

Musicians and Connoisseurs
Take Advantage of the Present Favorable Exchange
Buy Your Violins and Cellos of
MARC LABERTE
(Master Violin Maker)
MIRECOURT (VOSGES) FRANCE
Catalogue on Request
LABERTE Instruments Are The BEST

IRVING SCHWERKE
6, Square Leon Guillot (rue de Dantzig)
Paris XV. Phone: Vaugirard 48-24

Eleanor SPENCER
PIANIST
CONCERT DIRECTION
GEORG KUGEL,
Musikvereinsgebäude,
Vienna

THE **GERSTER-GARDINI SCHOOL OF SINGING**
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 West 57th Street, New York City CO. 5-9131

DELPHIC STUDIOS RECITAL HALL
for Artist and Student Recitals
Reasonable rates
724 Fifth Ave., N. Y. C. COlumbus 5-9340

BETTY PARET
HARPIST
Studio: 264 Lexington Ave., New York. LE. 2-9544

Eugene Conley
TENOR
Mgt.: Esther Snow Carter, 586 Newbury St., Boston, Mass.

MAX HELFMAN
Contrapuntal Technic—Based on Actual Practice of the Masters. Sight Singing—Supplemented by Systematic Study of Lieder Literature.
160 West 73rd Street, New York TRafalgar 7-6700

CAROLYN GRAY
COACH—ACCOMPANIST
PROGRAM BUILDER—PIANIST
The Beaux Arts, 307 E. 44th St., N.Y.C. MU. 4-4800

MISCHA **MELLER** PIANIST
Studio: 8 West 52nd St., N. Y. C.
Concert Management:
Richard Copley, Steinway Hall, N. Y.

MARK LEVANT
Formerly Concertmaster Metropolitan Opera
NOW CONCERTMASTER RADIO CITY MUSIC HALL

Cantor JACOB SCHWARTZ
INSTRUCTOR OF HAZANUTH
Students prepared for the Cantorate
Studio: 585 West End Ave., N. Y. City SChuyler 4-2394

A. Y. CORNELL
VOICE
Carnegie Hall, New York Phone CIrcle 7-7958

MISCHA **GOODMAN**
VIOLIN STUDIO
For Advanced Artists
Studio 34, Metropolitan Opera House Bldg., 1425 Broadway
Appointments by Mail

YOSIE **FUJIWARA**
TENOR
Care of Alberto Sciarretti
148 West 57th Street, New York City

PETER CHAMBERS
BASS-BARITONE
Per. Rep.: G. H. Dalrymple, 229 W. 42nd St., New York

VITTORIO TREVISAN
ALL BRANCHES OF SINGING
AND ACTING FOR OPERA
520 Fine Arts Building, Chicago, Ill.

VICTOR PRAHL
BARITONE
Sage Hall, Smith College, Northampton, Mass.

PAUL **ULANOWSKY**
COACH—ACCOMPANIST—INSTRUMENT and VOICE
230 West 54th St., N. Y. C. Circle 6-2100

MRS. DANIEL SULLIVAN
Teacher of ALICE NIELSEN and GEORGES BAKLANOFF
Write for Booklet—"SINGING"
132 W. 74th St., New York TRafalgar 7-1291

CH **BAKER** A
VOCAL COACH
S. 2345 Broadway, New York SU. 7-2860

COURTY ROSSI-DIEHL
TEACHER OF SINGING—COMPOSER
Metropolitan Opera House Studios, New York
Phone PEnnsylvania 6-2634—6 to 7 Mon. & Thurs.
152 Hawthorne Ave. Glen Ridge, N. J.

ERNST VICTOR WOLFF
HARPSICHORDIST PIANIST
Mgt.: Guild for Musicians, 113 W. 57th St., New York

EMILIO ROXAS
Teacher of JAN PEERCE
LEADING TENOR RADIO CITY MUSIC HALL
COACH OF MARTINELLI
160 West 73rd St., New York TRafalgar 7-1676

CREIGHTON **ALLEN**
CONCERT PIANIST—COMPOSER
446 Third Ave., New York LExington 2-4419

MARION SCHROEDER **BOORAS**
SOPRANO
Mgt.: W. M. Rutzen, Morrison Hotel, Chicago

JANE ROSS
CONTRALTO
CHICAGO CITY OPERA
Address: 825 Orchestra Bldg., Chicago, Ill.

MUSIC TEACHERS PLACEMENT SERVICE
HERMANN R. MAIER, M.A. 18 East 16th St. New York
Positions for vocal and instrumental teachers in private and public schools and colleges
GRamercy 7-6368

HENRY A. SCHROEDER
VOICE — Teacher of
VIOLA PHILO—EVELYN HERBERT—ROBT. HALLIDAY
Steinway Hall, New York

FÉLIX FOX
PIANIST
Concert Direction Aaron Richmond,
Pierce Bldg., Boston, Mass.

LOIS HIGHLEY
SOPRANO
Lecture-Recitalist in Songs of Many Nations
1417 N. W. 38th St., Oklahoma City, Okla.

DOROTHEA LAWRENCE
SOPRANO
Concert, Opera, Radio
Athenaeum Concert M'gt Steinway Hall, N. Y. C.

BISSELL L. PADGITT
Duo-Steinway Studio
Auditorium Building
Chicago, Ill. Harrison 6546

ANNE MARY **BENTLEY**
PIANIST
Room 709, 119 W. 57th St., New York City

DOROTHY BOWEN
SOPRANO
ORATORIO — CONCERT — RADIO
825 Orchestra Building Chicago, Ill.

MILFORD JACKSON
BARITONE — CONCERT — TEACHING
Authorized exponent of FRANK LA FORGE'S vocal methods
718 N. Columbus Ave. Glendale, Calif.
Phone Kenwood 6242

SUTRO-SEYLER STUDIO
MUSIC DANCE DRAMA
1417 West Blvd., Los Angeles, Cal. Phone WHitney 6316

CLARENCE LOOMIS
AMERICAN COMPOSER
TEACHER of THEORY and PIANO
27 Arcadia Terrace, Santa Monica, Calif.
(Suburb of Los Angeles)

A. KRONKOWSKI
VIOLINIST AND TEACHER
Beginner and Advanced
233 S. Broadway, Los Angeles, Cal. Phone MA. 4727

BESSIE FUHRER ERB
VIOLINIST—TEACHER
CONCERT MASTER WOMAN'S SYMPHONY ORCHESTRA
132 S. Serrano, Los Angeles, Calif. Phone EX. 4758

VERA BARSTOW
CONCERT VIOLINIST CHAMBER MUSIC
TEACHER OF VIOLIN
1831 N. Beverly Glen Blvd., Los Angeles, Calif.
Phone West Los Angeles 32237

LILLIAN BOWLES
CONCERT ARTIST and TEACHER
COSTUME RECITALS
400 N. Serrano Ave., Hollywood, Calif. NO. 18998

NINO **MARCELLI** CONDUCTOR
SAN DIEGO SYMPHONY ORCHESTRA
2740 First Ave., San Diego, Calif.

JACQUES **GERSHKOVITCH** CONDUCTOR
Portland (Oregon) Junior Symphony Orchestra and Salem (Oregon) Philharmonic Symphony Orchestra

GERALD H. S. KENDALL
PIANIST
ACCOMPANIST
TEACHER
Beginners and Advanced
800 N. Brand Blvd., Glendale, Calif. Phone Douglas 8585

FRANK COLSON
DRAMATIC TENOR
OPERA — CONCERT
RADIO — SCREEN
1235 N. Berendo St., Hollywood, Calif. Phone OL. 6388

MALCOLM McMILLAN
VOCAL TEACHER—COMPOSER
CHORAL CONDUCTOR
12 years Conductor St. Paul Orpheus Club. Past President and Head of Voice Dept. Guild of Music Teachers, Chapter 2. 730 N. La Cienega, Hollywood, Calif. Phone OX. 1306

LILLIAN STEUBER
CONCERT PIANIST
109 S. Hoover St.,
Los Angeles, Calif.

BEN **EDWARDS**
DIRECTOR — VOCAL COACH
BASS-BARITONE
HOLLYWOOD SYMPHONIC CHORISTERS
Available for Sound Recording—Radio—Concert
Marjorie Allen, Bus. Rep. Phone GR. 5185 (Hollywood)
Music Dept. Junior College, Fullerton, Calif.

BEATRIX MAYO
MEZZO — CONTRALTO
OPERA — CONCERT
RADIO — ORATORIO
5216½ Lexington Ave., Hollywood, Calif. Phone NO. 7677

ADELAIDE **ANDERSON**
CONCERT PIANIST
ACCOMPANIST
Formerly Faculty Member Chicago Musical College. Hotel Boise, Boise, Idaho and Adelaide Anderson School of Music, Pocatello, Idaho.

GIACOMO **BOURG**
Internationally famous Vocal Maestro of Celebrated Artists and teachers.
Sherman Square Studios, 160 W. 73d St., New York TRaf. 7-6780

AMY **ELLERMAN**
Eminent Contralto, after being acclaimed by New York Critics as one of the Greatest Contraltos of the Day, writes Mr. Bourg, Who Has Been Her Teacher and Coach for the Past Eight Years:
"I am sincerely grateful for his great help and inspiration." — Signed — Amy Ellerman.

OBERLIN CONSERVATORY *of* MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

KNISLEY PIANO ORCHESTRA
CARL KNISLEY, Conductor
The only organization of its kind in America. Symphonic arrangements by the conductor. 17 artists interpreting the classics in a way that has astounded and brought forth favorable criticism from the leading musicians and the press of this and other countries.
Management: Elizabeth Johnston,
Suite 701, 119 West 57th St., New York City

JOHN A. GRAY
TEACHER OF PIANO and THEORY
1106 E. 38 Street, Los Angeles, Calif. Phone Adams 0753

IDA GUNNELL
LYRIC COLORATURA
RADIO — CONCERT — TEACHING
12247 Hasby St., North Hollywood, Calif.
Phone No. Hollywood 4825

MARY **REARDON**
SOPRANO
RADIO — CONCERT — ORATORIO
702 Crenshaw Blvd., Los Angeles, Cal. Tel. OR. 8874

GEORGIA WILLIAMS
VIOLIN
RADIO—RECITAL, TEACHING
1247 S. Windsor,
Phone WH. 4190 Los Angeles, Calif.

HAROLD **HURLBUT — DE RESZKE** EXPONENT OF
TEACHER OF SINGING STARS OF SCREEN, STAGE, RADIO (NBC, CBS) OPERA
2150 Beachwood Drive, Hollywood, Calif. Phone GL. 1066

TUDOR SINGERS
CONCERTS IN COSTUME (Five Artists)
Coached by JOHN SMALLMAN
Daisy Sinclair, Mgr., 500 S. Virgil St.,
Los Angeles, Calif. Phone FE. 8844

VIRGINIA **WRIGHT-SMITH**
CONCERT PIANIST
RADIO—RECITALS
1702 Maple, Pasadena, Calif. Phone Colorado 8231

FRANCES MARION RALSTON
AMERICAN COMPOSER-PIANIST
TEACHER OF THEORY and PIANO
529 S. Harvard Blvd., Los Angeles, Calif.

ALTA TURK
CONCERT SOPRANO—TEACHER
905 S. Norton, Los Angeles, Calif.
Phone EX. 4572

EUNICE WENNERMARK
CONCERT VIOLINIST
RADIO — RECITAL — TEACHING
1620 W. 47th St., Los Angeles, Cal. Tel. VE. 8330

VERNON LEFTWICH
AMERICAN COMPOSER and CONDUCTOR
Arranging — Orchestrations — Theory Teacher
846 S. Broadway, Los Angeles, Cal. Tel. Tucker 6476

VICTOR **PRANSKI**
VOICE SPECIALIST
6683 Sunset Blvd., Hollywood, Calif. Phone GR. 6725

MILDRED SANGER **HOUSE**
COMPOSER—CONDUCTOR
1423 So. St. Andrews Place,
Los Angeles, Calif. Phone FE. 1912

CLEMENCE GIFFORD
CONTRALTO
340 S. Norton Los Angeles Calif.
Phone York 2876

DAISY SINCLAIR
ACCOMPANIST — COACHING
500 S. Virgil St., Los Angeles, Cal. Phone FE. 8441

GRACE BUSH
COMPOSER-POET, LECTURE RECITALS
123 N. Oxford, Los Angeles, Calif. Tel. OL. 8288

MISCHA **LHEVINNE** PIANIST
Studio: 1937 Vista del Mar, Hollywood, Calif. Phone GL. 6038

HOMER GRUNN
TEACHER OF PIANO AND COMPOSER
911 Westchester Place, Los Angeles, Calif. Phone RO-1287.
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Calif.

NELL COOPER
CONTRALTO
RADIO — CONCERTS — RECITALS
5108 Harold Way, Hollywood, Calif.
Phone OL. 6592

MARY CARR MOORE MUS. DOC.
AMERICAN COMPOSER
1616 S. Oxford, Los Angeles, Calif.
Phone: RE 5901

ELINOR REMICK **WARREN**
COMPOSER—PIANIST
410 S. Arden Blvd. Los Angeles, Calif.

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

IN THIS ISSUE

	Page
Ahrling, Adelaide	4
Aitken, Webster	30
Alberti, Solon	3
Alexander, Arthur	31
Allen, Creighton	33
Alling, Ardis	6
Althouse, Paul	30
American Academy of Dramatic Arts	4
Anderson, Adelaide	33
Antoine, Josephine	10
Arendt, Elsa Harthan	6
Atkins, Mae Graves	6
Auditorium Recital Hall	6
Austin, Grace Leedenham	25
Bachenheimer, Wm.	5
Bachner, Louis	3
Baer, Frederic	6
Bailey, Arch	28
Bailly, Louis	26
Baker, Charles	33
Ball, Samuel	28
Bampton, Rose	10
Bane Booking Bureau	30
Bannerman, Lois	30
Barbirolli, John	31
Barrere-Salzedo-Britt	30
Barrows, Harriot Eudora	6
Barstow, Vera	33
Bartlett & Robertson	30
Baume, Emile	30
Beach, Mrs. H. H. A.	26
Beasley, Mebane	28
Beatus, Constance	4
Bechstein (pianos)	32
Bonner, Tord	29
Bentley, Anne Mary	33
Bentonelli, Joseph	30
Berger, Eleanor	31
Bigalli, Dino	4
Bishop, Frank	30
Bitter, Marguerite	5
Blaisdell, Frances	6
Blatherwick, Barbara	27
Blickfelt, Fredrik E.	28
Bloom, Tessa	4
Bonelli, Richard	30
Booras, Marion Schroeder	33
Booth, Eva Lynne	6
Borowsky, Serge	6
Bourg, Giacomo	33
Bovy, Vina	31
Bowen, Dorothy	33
Bowles, Lillian	33
Boyd, Mary Teitsworth	5
Bradbury, Claudia	5
Bradley, Ruth	3
Brady, William S.	3
Branzell, Karin	26
Braun, Leo	3
Bredshall, Edward	26
Britain, Radie	6
Brocks, Hanna	3
Browne, Mildred	6
Brownlow, William	6
Burdino, Andre	32
Burnham-Wragg Piano School	3
Burns, Blythe Taylor	5
Bush, Grace	33
Butler, Hanna	4
Buxton, Eugenia	27-31
Byers, Roxana	5
Byrd, Winifred	28
Cadman, Charles Wakefield	28
Callimahos, Lambros Demetrios	14-32
Cameron, Basil	30
Cameron, Jane	6
Campbell, Roy	4
Campon, John	3
Card, Virginia	5
Carson, Leon	31
Carter, Ernest	30
Case, Harriet	4
Castagna, Bruna	31
Castagnetta, Grace	4
Chambers, Peter	33
Chamlee, Mario	31
Chamlee, Ruth Miller	27
Chapman, Frank	31
Chase, Helen	6
Cheney, Winslow	4
Cherniavsky, Leo	27
Chester, J. and W.	33
Chicago Musical College	14-31
Chittenden, Kate S.	4
Cigna, Gina	30
Clarke, Tom	28
Cleveland Institute of Music, The	4
Cleveland Orchestra	17
Clover, Edythe May	4
Clovis, Hall and Steele, Eleanor	26
Cole, Lorenza Jordan	5
Colledge, George Leyden	30
Collins, Edward	4
Colson, Frank	33
Composers Press, Inc.	25
Conley, Eugene	33
Cook, Naomi Cullen	14
Cooper, Nell	33
Copeland, Elizabeth and Frances	5
Cornell, A. Y.	33
Corona, Leonora	27
Cottlow, Augusta	6
Coward, Mary Cook	5
Creatore and His Band	6
Cristo-Loveanu, Olga	6
Crooks, Richard	30
Curtis Institute of Music	31
Czerwonky, Richard	6
Dambmann, Emma A.	3
Darbo, Erica	31
Dart, Harold	26
D'Arville, Colette	27
Davis, Wynne	28
De Avirett, Mr. and Mrs. Abby	5
De Hoyos, Aletta	5
Dellera, Riccardo	6
De Long, Rosabelle	5
Delphic Studios Recital Hall	33
Delta Omicron	6
De Martino, Ina	4
De Segurola, Andres	28
De Selliem, Elaine	6
De Valmalete, Marcel	32
Devries, Mr. and Mrs. Herman	4
DeYoung Studios	4
DeZuniga, Julia Bal	5
Dickenson, Jean	28
Dickinson, Clarence	4
Dilling, Mildred	4
Di Primo, Santo	31
Dobbs, Ralph	14
Dounis, D. C.	31
Dresskell, Lucile and Miles	4
Dryer, Kathryn Tyndall	4
East, Grace Adams	29
Eastman School of Music	31
Eckstrom, Adolph	27
Edwards, Ben	33
Eisenberg, Maurice	32
Elkan, Ida	6
Ellerman, Amy	26
Ellison-White Conservatory	29
Elman, Mischa	30
Elmore, Robert	4
Erb, Bessie Fuhrer	33
Erb, John Warren	6
Facchinetti, Mario	32
Fahnestock, Karol	4
Fear, Arthur	30
Feuermann, Emanuel	31
Fiedler, Elsa	6
Files, Ada Belle	6
Fischer, Inc., Carl	24
Fischer & Bro., J.	24
Fisher, Susanne	30
Flack, Robert	5
Flagstad, Kirsten	30
Forest, Frank	31
Foster, Harriet	4
Fowler & Tamara	29
Fox, Felix	33
Frantz, Dalies	10
French, Isabel	4
Freschmann, Ann	26
Freund, Helen	6
Fujiwara, Yosia	33
Gaillard, Mrs. Theodore A.	3
Galamian, Jean	32
Galaxy Music Corp.	24
Garbousova, Raya	17-31
Garrigus, Esperanza	3
Gelman, Harold	5
Geon, Marcella	4
Gerard-Thiers, Louise	3
Gershkovich, Jacques	33
Gerster-Gardini School	33
Giannini, Dusolina	30
Gibson, Michel	32
Gifford, Clemence	33
Giglio, Sandro	4
Gillette, Ruth	28
Golde, Walter	3
Goldstein, Sarah	32
Gonvierre, Claude	3
Goodhue Studios	6
Goodman, Mischa	33
Goodwin, Esther	4
Gorin, Igor	28
Gorodnitski, Sascha	10-30
Graffman, Vladimir	3
Grainger, Percy	31
Grasse, Edwin	3
Graves, Georgia	30
Gray, Carolyn	33
Gray, John A.	33
Greenlees, Loudon	27-30
Greenwell, Gean	4
Griffis, Elliot	26
Griffith, Yeatman	29
Groff-Bryant, Anna	6
Grunn, Homer	33
Gunnell, Ida	33
Gustafson, Lillian	31
Guthrie, James	5
Guttman-Rice, Mme. Melanie	4
Hagara, Evelyn	28
Halbert, Howard	5
Harris, Edward	3
Harrison, Beatrice	26
Hart House String Quartet	31
Hartley, Mildred Howson	4
Harvard, Sue	4
Hawks, Catherine	6
Helfman, Max	33
Henry, Harold	6
Herrick, John	31
Hess, Hans	4
Hess, Myra	30
Hier, Ethel Glenn	4
Highley, Lois B.	33
Hill-Coleman	25
Hofmann, Ludwig	27
Holtzman, Mme. Florence Lee	29
Horton, Eloise	5
Horton, Russell	5
Ho-Te-Ma-We	5
Hottinger, Elsa	6
House, Mildred Sanger	33
Howell, Ruth	5
Hoyen, George	6
Hurd, Robert	28
Hurlbut, Harold	33
Huss, Henry Holden	6
Hutcheson, Ernest	31
Institute of Musical Art	6
Iturbi, Jose	30
Irwin, Richardson	4
Ish-Ti-Opi	28
Jackson, Milford	33
Jenkins, Louise	6
Jepson, Helen	10
Jolliffe, Norman	3
Jones, Addison	30
Juilliard School of Music	31
Kass, Florence	6
Kaye, Milton	4
Kazamak, George	32
Kendall, Gerald H. S.	33
Keutzer, Clyde	31
Kilenyi, Edward	32
King, Gibner	30
Klein, Joseph J.	5
Kneisel, Frank	30
Knight, Felix	28
Knisley Piano Orchestra	33
Knox, Edith	5
Koechig, Ruth Terry	5
Kress, Geraldine	26
Krieg-Gerin Studios	5
Kronkowski, A.	33
Kubelik, Jan and Rafael	28
Kunst, Rose	6
Laberta Instruments	32
La Forge-Berumen Studios	31
La Motte, Lila	4
Lanier, Helen	4
Lawrence College Conservatory	4
Lawrence, Dorothea	33
Lawrence, Marjorie	31
Leftwich, Vernon	33
Lehmann, Lotte	26
Leopold, Ralph	4
Levant, Mark	33
Levy, Ellis	5
Levy, Heniot	4
Lewis, Bette	5
Lhevinne, Josef	30
Lhevinne, Mischa	33
Liebling, Estelle	31
Liebling, George	5
List, Emanuel	27
Liven, Marex	32
Ljungberg, Goeta	30
Loewenguth Quartet	32
Lohmann, Margaretha	5
Loomis, Clarence	33
Lorelle, Lucile	5
Luboshutz & Nemenoff	31
Luening, Ethel and Otto	4
Lumbroso, Alice	32
Lundell, Esther	26
Lutzi, Gertrude	31
Lyon, Alfred	32
MacDermid, Sibyl Sammis	4
MacDonald, Amanda	4
MacDonald, Jessie	5
MacGregor, Willard	31
Machi, Sugi	5
MacKown, Marjorie and Allison	6
MacMillan, Malcolm	33
Magee, Edythe J.	6
Maison, Rene	31
Marcelli, Nino	33
Margolis, Samuel	4
Martens, Violet	6
Martinelli, Giovanni	31
Martini, Nino	10
Mason, Edith	30
Mathieu, Andre	32
Matteson, Maurice	4
Mayo, Beatrix	33
Mecca Music Service	27
Mehan, Mrs. John Dennis	3
Melchior, Lauritz	31
Meller, Mischa	33
Mendelssohn, Felix Robert	4
Menuhin, Yehudi	10
Meusel, Lucille	6
Miller, Cecile Heller	6
Mills, Walter	30
Mittell, Philip	3
Mola, Corradina	32
Monteux, Nancie	18-19
Moore, Grace	11-31
Moore, Mary Carr	33
Morris, Etta Hamilton	4
Mott, Alice Garrigus	3
Montes, Luisa	4
Mundy, Anne	27
Mu Phi Epsilon	4
Murat, Ronald	3
Music Teachers Placement Bureau	33
McAmis, Hugh	6
McArthur, Edwin	4
McClanahan, Richard	6-27
McCormick, John	31
McFesters, Raymond	5
Nardini, Edna	3
National Piano Playing Tournament	6
National Symphony Orchestra	31
Nelson, Edgar	14
Newton, Ivor	32
Nichols, Alice	6
Noack, Sylvain	5
Norena, Eide	27
Norton, Eunice	12
Nounsberg, Louta	32
Novaes, Guiomar	31
N. Y. School of Music and Arts	4
Oberlin Conservatory	33
Olson, Emma	6
Olson-Seffer, Irma	5
Ondricek, Emanuel	4
Onofrei, Dimitri	6
Opportunity: Organ for Sale	31
Orton, Dorothy	6
Padgitt, Bissell L.	33
Padwa, Vladimir	4
Paltengi, Madelena	4
Paret, Betty	33
Paris Saxophone Quartet	32
Parker Productions, Donna	6
Pascarella Trio	6
Pasquier Trio	6
Patrick, John H.	4
Peabody Conservatory	6
Pemberton, Virginia	30
Penfield, Effa Ellis	4
Pessinger, Louis	26
Pessl, Yella	26
Petri, Edoardo	3
Phillipowsky, Ivan	32
Piastro, Josef	28
Picco, Millo	3
Pinza, Ezio	30
Pons, Lily	31
Ponselle, Carmela	26
Ponselle, Rosa	27
Potter, Marguerite	6
Prahl, Victor	33
Praski, Victor	33
Quarin, Nina	4
Raab, Alexander	23
Ralston, Frances Marion	33
Ramsay, Mary	32
Randol, George	29
Rappold, Marie	23
Raymond, George Perkins	31
Rayner, Sydney	30
Reardon, Mary	33
Rebner, Wolfgang	26
Redell, Emma	27
Reese, Mae Gilbert	5
Reily, Ralph	5
Reimers, Paul	3
Reisenberg, Nadia	4
Rethberg, Elisabeth	30
Richardson, Dr. A. Madeley	31
Riesberg, F. W.	3
Rio, Mme. Anita	3
Robinson, Mrs. M. Hennion	5
Roeder, Carl M.	3
Roesgen-Champion, Marguerite	32
Roland, Norman	30
Romani, Romano	26
Roosevelt, Emily	6
Rosenstein, Arthur	5
Roslyn, Audray	27
Ross, Jane	33
Rossi-Diehl, County	33
Rostal, Max	32
Rousseau, Louis	4
Roxas, Emilio	27
Rudley, Marian	6
Saidenberg, Daniel	6
Salles, Pleyel	32
Salomons, Jacqueline	16
Sample, John Dwight	14
Sandor, Arpad	4
Sandoval, Miguel	6
Saroya, Bianca	6
Saunders Publications	29
Schelling, Ernest	31
Schirmer, Inc., G.	24
Schmid, Adolph	26
Schofield, Edgar	3
Schroeder, Henry A.	33
Schuster, Joseph	4
Schwartz, Cantor Jacob	33
Schwerke, Irving	32
Sciarretti, Alberto V.	4
Scionti, Silvio	6
Seibert, Henry F.	4
Senderowna, Lyuba	6
Shaffner, Ruth	4
Shelton, Gari	26
Shelton, Maud Key	4
Sigma Alpha Iota	27
Silveira, Maria	27
Sinclair, Daisy	33
Skilton, Charles Sanford	4
Skrobisch, Jean	3
Slenczynski, Ruth	27
Slocum, Blanche	4
Smallman, John	29
Smeterlin, Jan	30
Sorce, Charles	6
Spalding, Albert	31
Spada, William	6
Spear, Thelma	6
Spencer, Eleanor	32
Steele, Eleanor and Clovis, Hall	26
Steuber, Lillian	33
Stillman-Kelley, Edgar	3
St. Leger, Frank	26
Stocker, Leonard	6
Stoss, Paul H.	30
Stojowski, Sigismond	4
Studio to Sublet (K. W. P.)	31
Stueckgold, Grete	30
Stueckgold, Jacques	26
Sturani, Cesare	4
Sullivan, Mrs. Daniel	33
Sutro-Seyler Studio	33
Swain, Edwin Orlando	3
Swarthout, Gladys	30
Swift, Irma	3
Sword, Colleen	5
Sylenka	32
Symons, Charlotte	30
Talley, Marion	15-28
Tannenbaum, Helen	32
Tarnowsky, Sergei	4
Teichmuller, Robert	26
Tennyson, Jean	30
Thibergc, Raymond	32
Thomas, Caroline	4
Thomas, Ralph	28
Thorner, William	31
Tibbett, Lawrence	10
Torrens, Mrs. L. A.	3
Trevisan, Vittorio	33
Tudor Singers	33
Tully, Alice	30
Turk, Alta	33
Turner, Ann	6
Tweedy, Maude Douglas	3
Ulanowsky, Paul	33
University of Southern California	28
Van De Mark, Lucy	29
Van Den Berg, Willem	6
Van Der Velpen, Jeannette	6
Vanna, Gina	4
Vaughn, Bertha	5
Verson, Cara	14
Virgil School of Music	6
Virgilio, John	6
Vita, Arturo	26
Wagner, Charles L.	30
Wagner, Oscar	30
Waldron, Marga	30
Waller, Dr. Frank Laird	6
Warren, Elinor Remick	33
Webster, Beveridge	31
Weigert, Herman	4
Weiss, Edward	26
Weiss-Mann, Edith	32
Wennermark, Eunice	33
Westlake, A. Verne	4
Westminster Choir School	4
Wettergren, Gertrud	31
White, Minnaletha	5
Williams, Georgia	33
Wilson, Lillian Backstrand	5
Wolf, Daniel	6
Wolff, Ernst Victor	33
Woodforde, Eleanore	5
Wright-Smith, Virginia	33
Wyeth, Jane	4
Yartin, Paul	3
Yon, Pietro A.	4
Zelzer, Harry	6
Zobelein, Bonnie	28
Zoller, Ellmer	3

LOTTE LEHMANN
opens the series on November 10.

LILY PONS

WALTER GIESEKING

UDAY SHAN-KAR
appears with his Hindu Ballet.

HAROLD BAUER

ALBERT SPALDING

RUDOLF SERKIN and GERTRUD WETTERGREN
give a joint recital.

THE Eleven Artists to be Featured in the New York Town Hall Endowment Series in the Season of 1937-38.

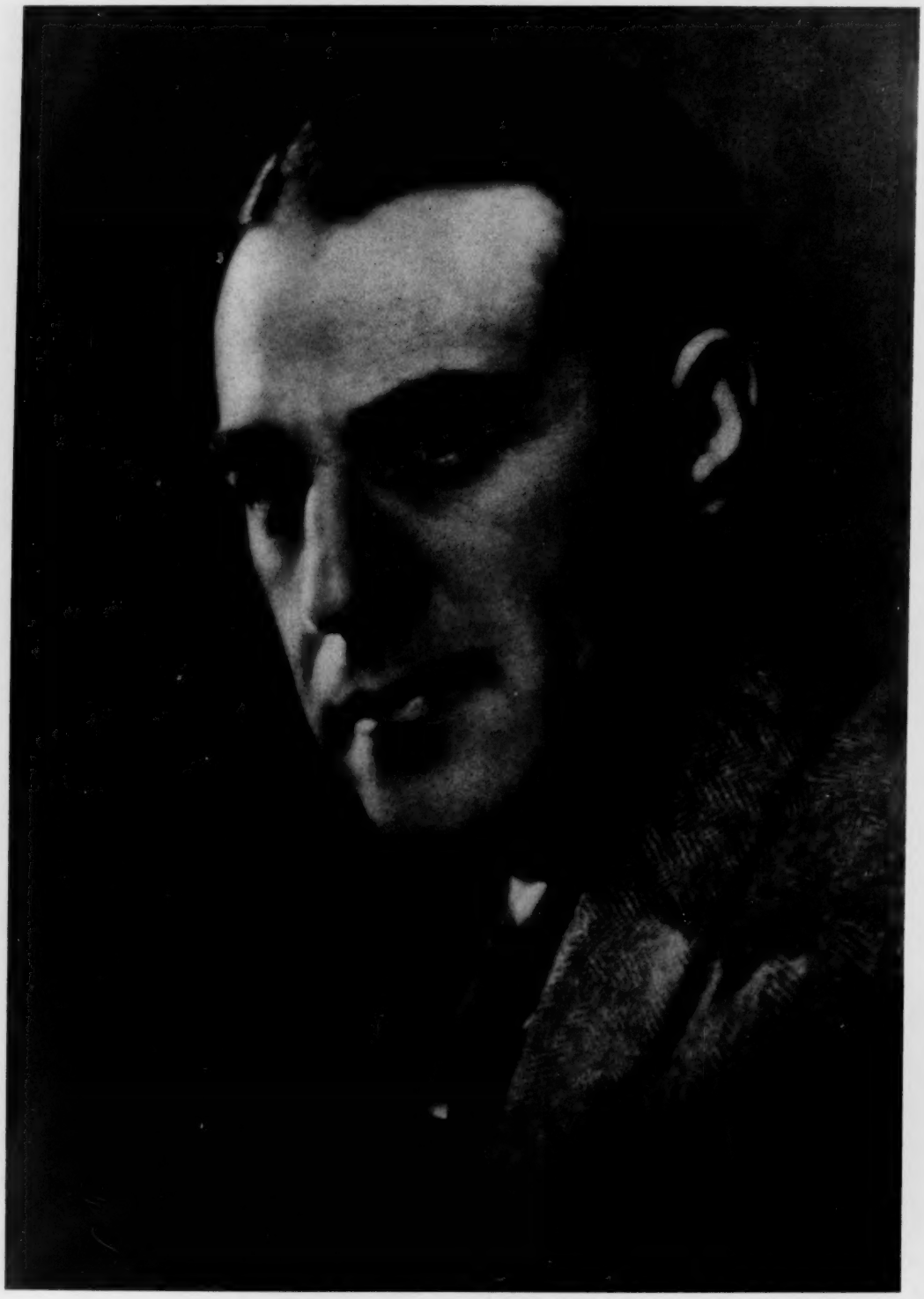
GEORGES ENESCO

GASPAR CASSADO

MARIAN ANDERSON

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music



FABIEN SEVITZKY
Conductor and Musical Director of the Indianapolis Symphony Orchestra